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DRAMATIC NOTES

1879-82.

DRAMATIC NOTES

A CHRONICLE OF THE

LONDON STAGE

1879—1882.

ILLUSTRATED WITH 180 SKETCHES

OF

SCENES AND CHARACTERS



LONDON

DAVID BOGUE, 3, ST. MARTIN'S PLACE
TRAFALGAR SQUARE, W.C.

1883

Dramatic Notes

AN

ILLUSTRATED HANDBOOK

OF THE

LONDON THEATRES

1879

BY

CHARLES EYRE PASCOE

EDITOR OF 'THE DRAMATIC LIST'

WITH FIFTY-ONE

SKETCHES OF SCENES AND CHARACTERS

BY T. WALTER WILSON

TWENTIETH THOUSAND



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3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE.

1879.

OUR ACTORS AND ACTRESSES.

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THE DRAMATIC LIST.

A RECORD OF THE PERFORMANCES OF
LIVING ACTORS AND ACTRESSES
OF THE BRITISH STAGE.

EDITED BY
CHARLES E. PASCOE.

SECOND EDITION, REVISED AND ENLARGED.

THE success of the First Edition of THE DRAMATIC LIST has enabled the Publisher to issue a Second Edition thoroughly revised and enlarged by the addition of upwards of one hundred new names.

THE DRAMATIC LIST contains an account of the theatrical careers of all the more prominent LIVING ACTORS and ACTRESSES of the British Stage. The information contained in it, which has been gathered together with great care and labour by the Editor, can nowhere else be obtained in a collected and accessible form. Owing to the long range of time covered by THE DRAMATIC LIST (amounting to nearly fifty years), a number of the facts have been ascertained only after considerable research in various quarters, many of the appearances noted being forgotten even by the actors themselves.

THE DRAMATIC LIST forms a storehouse of information for all interested in the Stage, and is recognized throughout the Profession as a most reliable work of reference on theatrical matters.

LONDON: DAVID BOGUE, 3, ST. MARTIN'S PLACE, W.C.

PREFACE.

THE following 'Notes' were jotted down whilst I was engaged in preparing for publication the Second Edition of 'THE DRAMATIC LIST.' They present a complete record of the principal Plays produced on the London stage during the past year, and, being amply illustrated, will serve as an agreeable memento of the leading theatrical events of the year 1879.

Among the great mass of playgoers, there are, I feel sure, very many who will be interested in glancing over the pages of a book which revives so many pleasurable reminiscences.

Should 'DRAMATIC NOTES' find favour with the public, I propose to continue the publication annually, and thus form a series, which, in collected shape, will provide an amusing, and in some respects, novel work of Dramatic reference. In furtherance of this project Mr. Walter Wilson has promised me his aid.

CHARLES EYRE PASCOE.

LONDON, *December 1, 1879.*

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Dramatic Notes.



COVENT GARDEN THEATRE.

CONSIDERED as a spectacle, *Jack and the Beanstalk*; or, *Harlequin and the Seven Champions as we've Christened 'em*, with which the Messrs. Gatti began the year 1879 at Covent Garden, surpassed anything that had been seen in London since the production, in August 1872, of *Babil and Bijou*. That play, it may be remembered, was, by Mr. Boucicault, predestined to re-establish Covent Garden as "the public's National Theatre." Whether it succeeded in attaining that important end the public is best able to determine; but that *Babil and Bijou* was the most magnificent stage-display ever seen on the boards of a London theatre few who remember it would be disposed, we think, to question. *Jack and the Beanstalk* (the opening of which was supplied by Mr. Frank W. Green) very nearly equalled Mr. Boucicault's play as a unique example of sumptuous pantomimic spectacle. Such appointments as were introduced in the "Procession of the Seven Champions" in the "Grand Palace of King Pippin" have seldom or ever been seen in a Christmas entertainment. Altogether this last was a remarkable scene, the credit of the numerous masks shown in it being due to Mr. Alfred Thompson, and of the various and intricate ballets which were introduced to Mr. Charles Harris. Except, however, as a stage spectacle, in which respect it merited warm praise, *Jack and the Beanstalk*

called for no particular notice. Like not a few pantomimes of recent years, the burlesque opening had no very special character, and the music was commonplace. After a successful run of eight weeks, on Saturday, February 22, it was withdrawn.

On Monday, March 3, a morning performance was given here in aid of a fund for Mr. F. B. Chatterton's benefit. Among prominent players who contributed their services were—Mr. E. A. Sothern, who appeared as Hugh de Brass in *A Regular Fix*; and Miss Wallis, who played *Rosalind* in a scene from *As You Like It*.

On Saturday, August 9 (the usual season of Italian Opera having been brought to a close in the previous month), Messrs. Gatti again opened the theatre for Promenade Concerts, with the name of Mr. Arthur Sullivan appearing on the programme as conductor, and Mr. Arthur Cellier as his assistant. As usual, these Concerts were thoroughly successful, and were well appreciated by the public. The season terminated on Saturday, October 4.

The story of *Sinbad the Sailor* furnishes the chief incidents for the pantomime for the forthcoming holidays, to be produced on Friday, December 26, among the artists engaged being several who appeared in the 'Christmas annual' of last season. Messrs. Gatti have been again fortunate enough to retain the services of Mr. Alfred Thompson, whose skill in the designing of masks and dresses for this class of entertainment is unrivalled.

DRURY LANE THEATRE.

There is little, either of interest to the playgoer or encouraging to dramatic art, to note in connection with Drury Lane Theatre during the past twelve months, excepting, perhaps, the announcement that Mr. Augustus Harris has been found enterprising and venturesome enough to take it upon his hands for a lease of five years. Mr. Chatterton's last season ended in financial disaster. Opening on Saturday, September 28, 1878, with *A Winter's Tale*, his programme for the season seemed not unlikely to prove an attractive one for the playgoing public. The services of Mr. Charles Dillon, one of the most competent and experienced of our living actors in the line of the legitimate drama, had been secured for the part of Leontes; and a no less accomplished Shakespearian player, in the person of Mrs. Herman Vezin, was engaged to support him in the character of Paulina. The cast

in the "revival" likewise included such well-known names as Mr. John Ryder, who acted *Antigonus*; Mr. E. F. Edgar, who was *Polixenes*; Mr. S. Calhaem, whose humorous powers were cleverly exercised in the character of *Clown*; Mr. J. C. Cowper, who was the *Old Shepherd*; Mr. E. Compton, who sustained the part of *Florizel*; Miss Fowler, who was *Perdita*; and Miss Wallis, to whom was entrusted the important rôle of *Hermione*. The play had not been seen on the stage of Drury Lane Theatre for many years. With audiences it has generally been a favourite; and *Leontes*, it may be remarked, was almost invariably one of the first half-dozen characters Macready played during many of his engagements, while with *A Winter's Tale* he opened his management of Covent Garden Theatre in 1837.

The "revival," however, did not meet with any considerable encouragement from the public, and at the end of a month *A Winter's Tale* was no longer the principal play on the manager's programme. It should be stated that on the opening night *A Winter's Tale* was preceded by Lecocq's operetta *Angela; or, a Woman's Wit*, then played for the first time in England; and a comic ballet called *Lord Dundreary*, supported by the clever members of the Lauri Family, was likewise on the play-bill as an afterpiece.

On the afternoon of Saturday, October 12, 1878, a novelty of some musical interest was presented here. This was the four-act comic opera *Taming the Shrew*, by the German composer, Hermann Goëtz. The libretto, a German adaptation from Shakespeare's comedy of the same title, by Joseph Viktor Widmann, had been cleverly rendered into English by the Rev. J. Troutbeck.



"MRS. OAKLEY."
(*The Jealous Wife*.)

On the 26th of the same month *Macbeth* (with Locke's music) was placed on the boards, with Mr. Charles Dillon in the title rôle, and Mrs. Herman Vezin as *Lady Macbeth*; the tragedy being played alternately with *A Winter's Tale* from that date until Saturday, November 9, when a further change was made in the bills in the revival of *Othello*. The cast included the following:—Mr. Charles Dillon, the Moor; Mr. Ryder, *Iago*; Mr. E.

Compton, Cassio; Miss Wallis, Desdemona; Mrs. Herman Vezin, Emilia.

To give Mrs. Herman Vezin an opportunity of exhibiting her admirable artistic powers as Mrs. Oakley, Colman's play of *The Jealous Wife* was revived on Saturday, November 16. The piece had been compressed into three acts, as was the case some five years ago when it was presented at the Court Theatre. The comedy was followed by *Belphegor*, a necessary production during the engagement of Mr. Charles Dillon, whose name is so closely associated with the part of the Mountebank. It was with *Belphegor* that Mr. Dillon opened the Lyceum in September 1856, and first made his reputation with the London public. In the Drury Lane revival Mr. Calhaem proved an excellent representative of Fanfarronade, in the Lyceum days of Mr. Dillon, a part which was played with much humour by Mr. J. L. Toole.



"SHYLOCK."
(*The Merchant of Venice*.)

On the evening of December 7, Mr. F. B. Chatterton brought his dramatic season to a close with the benefit of Mr. Charles Dillon, who appeared as Shylock, in *The Merchant of Venice*, and as the Mountebank, in *Belphegor*. On Monday, December 9, the house was opened by Mr. Bandmann, who had been eight months absent from the London stage, with *Hamlet*. The cast included Mr. Bandmann, who undertook the leading rôle, Mr. Leonard Outram, who appeared as Horatio, Mr. Edmund Leathes, who once more proved himself an efficient and painstaking representative of Laertes, and Miss Wallis, who, for the first time on the London stage, essayed the character of Ophelia.

True to its ancient traditions, "Drury Lane" began the new year with Pantomime, and, equally in accordance with well-established precedent, the competent pen of Mr. E. L. Blanchard supplied the burlesque opening. Selecting for his theme the story of Cinderella, he furnished the management with one of his usually clever and amusing stage-representations of fairy legend under the title of *Cinderella; or, Harlequin and the Fairy Slipper*. The principal

characters in the piece were entrusted to the members of "the Vokes family," whose supremacy in this class of entertainment is undisputed. The well-known names of Miss Julia Warden and Miss Hudspeth appeared on the bills as "the proud and spiteful sisters," Miss Victoria Vokes being Cinderella. The Prince was played by Miss Jessie Vokes, the Baron by Mr. Frederick Vokes, and his Servant by Mr. Fawdon Vokes. Notwithstanding these attractions, on Tuesday, February 4, 1879, Drury Lane Theatre was suddenly and unexpectedly closed "in consequence of unforeseen circumstances." These in plainer language proved to be the culminating financial difficulties of an unusually barren autumn season, which the anticipated results of the Christmas holidays were unfortunately not sufficient to remove. An annual rent of 6000*l.*, with an additional sum of 10*l.* for each performance beyond 200 in any year, are terms which, rigidly to fulfil, require somewhat more even than Mr. Chatterton had been able to place upon his bills to attract the public.

As "sub-lessee," for the autumn season of 1879, Mr. George Rignold opened this theatre on Saturday, November 1, with a revival of Shakespeare's *Henry V.*, "with certain alterations for stage effect, by Mr. Rignold, from the popular version as produced by the late Mr. Charles Calvert." The revival was successful. For Christmas, Mr. Augustus Harris promises the pantomime of *Blue Beard*.

ALHAMBRA THEATRE.

In January, 1879, the management produced the long-promised spectacle *La Poule aux Œufs d'Or*, a fairy piece, originally performed at the old Cirque, Paris, November 29, 1848. It was there played in three acts and twenty-four tableaux, Messrs. d'Ennery and Clairville being the authors. The story, as translated and adapted from the French by Mr. Frank Hall, is fanciful, and affords unlimited scope for spectacular illustration. As is customary at the Alhambra, the dancing formed the central attraction of the piece. Three grand ballets were introduced, the first of these, entitled "The Union of Nations," being a triumph for the art of M. Bertrand. Groups, arrayed in costumes, and bearing banners, of various nationalities, assembled until the stage was crowded with gaily dressed figures; a grand ballet followed, which, being executed to perfection, and enhanced by the beauty of the dresses of the ladies, literally enchanted the audience. The dances were appropriate and graceful,

and their variety was really remarkable. The Highland "fling," the Irish "jig," the Sailor's "hornpipe," the Spanish "bolero," the Polish "mazurka," Russian, Turkish, French, Austrian, Magyar, Italian, Chinese, Japanese dances, waltzes, galops, &c., were charmingly blended, and the final tableau in this grand International



La Petite Mademoiselle. Act III.

ballet was one of the most brilliant ever seen upon the Alhambra stage. National airs, of course, were played while the representatives of each country danced. The ballet at the end of the second act was performed in the costume of birds, and in design was original, graceful, and pretty. Altogether *La Poule aux Œufs d'Or* may be numbered among the greater successes of the enterprising management of the Alhambra Theatre.

On Monday, May 5, a "grand operatic, spectacular, pantomimic, and choregraphic extravaganza," entitled *Venice*, was performed in place of the above. This piece is a "macédoine"—a French cook's name for a well-made and judiciously flavoured composition of fruits, which Anglicised may stand for "medley"—founded on Offenbach's *Pont des Soupirs*, an opera bouffe, represented at the Variétés, Paris, in 1868, and inefficiently reproduced, later, at St. James's Theatre. The present English version arranged by Mr. H. B. Farnie, and written by Mr. Charles Searle, cannot be said to possess dramatic interest of any special kind; and the management, recognizing that this house is far too vast for niceties of dramatic art to tell, as usual devoted their efforts to obtaining magnificence of stage effect, graceful and whimsical dancing, picturesque grouping, and pantomimic absurdity. Great attention had also been obviously given to the music, which was

selected from Offenbach, Hérold, Waldteufel, Campana, Ambroise Thomas, G. Jacobi, and others. But with all these excellent qualities *Venice* proved to be less attractive than other pieces that have been presented at the Alhambra.

Nevertheless, no change was made in the evening's programme until Saturday, August 2, when *The Princess of Trebizonde*, with Offenbach's music, was given. Some nine years ago this piece was a great attraction at the Gaiety Theatre, with Mr. J. L. Toole as Cabriolo, "proprietor of a collection of wax-works," who wins the "grand prize" in the lottery and sets up for a swell. Mr. Charles Collette played this part in the revival, and with considerable vivacity, although his sprightliness showed a tendency to run riot at times. Miss Emma Chambers was really admirable as Regina, exerting herself greatly to the advantage of the piece, and fully deserving the applause of the audience.

On Monday, October 6, *La Petite Mademoiselle*, comic opera, music by C. Lecocq, English libretto by Messrs. Reece and Leigh, was produced here, "for the first time in England." The piece having had a successful run in Paris, at La Renaissance, appears here in thoroughly French guise, as far as costumes, scenery, and music are concerned, and in quite as thoroughly English in the dialogue. The music is sparkling and bright, and one scene, at least, introduces a ballet, as graceful, beautiful, and picturesque as any hitherto presented at this theatre. This being so, sufficient has been said to denote the attractiveness of *La Petite Mademoiselle*.



La Petite Mademoiselle. Act II.

HAYMARKET THEATRE.



"JULIET."
(*Romeo and Juliet*.)

The success of *The Crisis*, which was first performed here on Monday, December 2, 1878, being assured, Mr. J. S. Clarke retained that play on the bills of the Haymarket Theatre during the first three months of 1879. *Les Fourchambault* of M. Augier, from which Mr. James Albery adapted his four-act comedy above named, had formed the principal attraction at the Théâtre Français in the spring of the year. The superb acting of Messieurs Got and Coquelin, and of Mdles. Croizette and Agar, no doubt greatly contributed to this result, added to which the play itself was admirable in plot and dialogue alike.

In *The Crisis*, the story of *Les Fourchambault* had been very closely followed. For purposes of comparison it may be interesting to place side by side the names appearing in the original cast of the French comedy, with those set down in the English cast:—

M. Fourchambault (a banker), M. Barré.
Leopold (his son), M. Coquelin.
Baron Rastiboulois, M. Thiron.

M. Bernard, M. Got.
Madame Fourchambault, Mme. Provost-Ponsin.

Blanche (her daughter), Mdle. Reichenberg.

Madame Bernard, Mdle. Agar.

Marie Lettellier (a creole), Mdle. Croizette.

Mr. Denham (a merchant), Mr. Howe.
Fawley Denham (his son), Mr. Terriss.
Lord Wm. Whitehead, Mr. D. Fisher, jun.

John Goring, Mr. Charles Kelly.
Mrs. Denham, Mrs. John Wood.

Blanche Denham, Miss Lucy Buckstone.

Mrs. Goring, Miss Louise Moodie.

Haidee Burnside (an American), Miss Eastlake.

The Crisis was received with considerable favour on the opening night, and it achieved a "run" of thirteen weeks. The success of Mr. Albery's comedy, apart from its intrinsic merits as a play, was largely due to the excellent acting of Miss Louise Moodie. Few more artistic embodiments than this lady's Mrs. Goring have, in recent days, been seen on our stage. The character of John

Goring was exactly suited to the style of Mr. Charles Kelly, whose name should have a second place among those whose acting deserved and won most attention. And with these two names should be included that of Miss Eastlake, who succeeded in earning the applause of the house for her charming and natural performance in the interesting scene between Mrs. Goring and her son in the second act. *The Crisis* was withdrawn from the bills on Saturday, March 8.

Mr. Sothern returned to this house, with which his fame is so closely associated, in the second week of March, announcement being made that his stay "cannot be prolonged after April 5." This arrangement was adhered to, and in the interval the public had the opportunity of seeing him in two of his best-known characters—David Garrick and Lord Dundreary.

On Wednesday, April 9, a special morning performance was given here for Mr. E. L. Blanchard's benefit, "in recognition of his long association with Literature and the Stage, and as the author of all the Christmas Comic Annuals produced in succession at Drury Lane Theatre for nearly thirty years." The most important item of the bill was *Money*, with Mr. E. A. Sothern (as Sir Frederick Blount), Mr. J. S. Clarke (Graves), Mr. Wm. Farren (Sharp), Mr. David James (Stout), Miss Amy Roselle (Clara Douglas), Miss Ellen Meyrick (Georgina Vesey), and Mrs. John Wood (Lady Franklin).

On Easter Monday, April 14, was first performed here a "comedy-drama" in five acts, entitled *Ellen; or, Love's Cunning*, from the pen of Mr. W. G. Wills, the author of several dramas which have been received with favour by the playgoing public. It is hardly necessary to remind the reader of the excellence of his work in *Clivia*, *Charles I.*, *Eugene Aram*, and *Fane Shore*. Unusual curiosity was evinced to learn the chances of success of the new play, the foundation of which was, in the main, historical. Mr. Wills had selected for dramatic treatment a period dealing with the adventures of Charles, grandson of James the Second, surnamed the Young Pretender, in the Jacobite rising of 1745. The opening performance of *Ellen* at once decreed it a dramatic failure. The play was without plot in the accepted meaning of the term, was altogether weak in construction, and discovered other defects which, even, subsequent reconstruction by the author did not serve to remove. Miss Florence Terry played the heroine with grace, refinement, and tenderness, but did not succeed in enlisting the sympathies of the audience to any appreciable extent. One character in the piece almost deserved to save it from condemnation; this was Thomas Pye (played by Mr. Charles Kelly), aptly described as

"a species of Young Wilding, with a slight dash of Parolles." Like Antonio in the *Tempest*, this worthy had

"Made such a sinner of his memory
To credit his own lie."

Within a week of its production, *Ellen; or, Love's Cunning*, was withdrawn.

Its place was taken by *The Rivals*, with Mr. John S. Clarke as Bob Acres, and *Toodles* as an afterpiece, the same actor in the leading rôle. The first-named character is one of his best-known impersonations both here and in America. As presented by Mr. Clarke, it is admirable for its breadth of humour, and for those droll abrupt contrasts of tone and manner which, habitual as they are to the actor, never find happier opportunities than in the representation of a character perpetually alternating between high heroic resolve and cowardly apprehension. The only noticeable features of the revival were Mr. Howe's Sir Anthony and Mr. Terriss' Captain Absolute. Mrs. Bernard-Beere played Lydia Languish. A hurried representation of *The School for Scandal* was given for two nights in May, the same actress sustaining the part of Lady Teazle.

The Crisis was revived on the 17th of May with all the original representatives of the principal parts, the comedy (which was once more cordially received) being followed by a farce called *Nilsson or Nothing*, the old farce of *Jenny Lind at Last* with a new title. Mrs. John Wood and Mr. G. W. Anson managed, however, to keep the audience amused; and so far the purposes of the alteration were served. The Jenny Leatherlungs of Mrs. John Wood, and the Mr. Granby Gag of Mr. Anson, were impersonations not undeserving of the merriment they created.

On the evening of Thursday, June 12, an original comedy in three acts, by Mr. W. G. Wills, entitled *Brag*, in which the author had availed himself of some of the incidents of his play *Ellen*, was produced. As we have already remarked, the redeeming feature of the latter piece was found in the character of Thomas Pye, a thorough-going liar and an out-and-out boaster. Mr. Wills utilized the impudent vagaries of this gentleman as a groundwork for his second play. It enjoyed no longer lease of life than its predecessors, and was at once withdrawn, being succeeded by the *Life of an Actress*, a drama of Mr. Dion Boucicault, produced at the Adelphi, Saturday, March 1, 1862. In the revival at the Haymarket Mr. G. W. Anson sustained with much power the rôle of Grimaldi, originally taken by Mr. Boucicault. Miss Fowler played the heroine, Violet, of which Mrs. Boucicault was the first exponent. With this

curious drama was played a whimsicality by Messrs. R. Recce and McArdle, entitled *The Marionettes*, first produced in Liverpool in 1876. In this piece, also, the principal rôle was assigned to Mr. Anson, one of the best low-comedians we have. The regular summer season at this theatre closed on Tuesday, June 24, the comedy of *New Men and Old Acres* being presented for the benefit of Mr. Charles Kelly. The name of Mrs. Charles Kelly (Miss Ellen Terry) appeared in the cast.

Commencing on Saturday, July 19, "positively for twelve nights only," Miss Neilson gave a series of performances of *Romeo and Juliet* and *As You Like It*, herself appearing as Juliet and Rosalind on alternate evenings. The interest in these revivals centred in the acting of Miss Neilson. Her Juliet has lost none of its old charm, and is still, in the poetry and beauty of the early scenes, and the intensity and passion of the later, a performance which may rank beside the highest our stage can produce. The support she received in the tragedy was utterly inadequate; the acting of Mr. Howe and Mr. Harcourt—the first as the Friar, the second as Mercutio—alone being worthy either of the fame of the play or the reputation of the theatre. Miss Neilson's engagement terminated with performances for her benefit on Saturday and Monday, August 2 and 4.

The sudden and severe illness of the veteran comedian, and old-time manager of the Haymarket Theatre, Mr. J. B. Buckstone, prevented the carrying out of Mr. J. S. Clarke's generous resolve to produce for the old actor's benefit, Lord Lytton's comedy of *Money*, in which Mr. Buckstone was to have taken his final leave of the stage, as the Old Member in the Club Scene. Mr. Buckstone was unhappily stricken with paralysis, and the idea had to be abandoned. Performances were, nevertheless, through Mr. Clarke's kindness, given for Mr. Buckstone's benefit, from August 5 to August 9 inclusive, Mr. Barry Sullivan generously coming forward with the offer of his services. This actor made his reappearance at the Haymarket, which, it is interesting to note, is associated with his earliest successes in London, as Benedick in a revival of *Much Ado About Nothing*.

On Monday, the 25th of September, Mr. J. S. Clarke reappeared here as Dr. Pangloss



"DR. PANGLOSS, LL.D., A.S.S."
(*The Hair-at-Law.*)

in the comedy of *The Heir-at-Law*, and Major Wellington de Boots in *A Widow Hunt*. Both are parts in which this comedian has earned reputation, as well in his own country, as in this. In the latter character, in October 1867, he made his first appearance before a London audience at St. James's Theatre; and he elected to appear in it for his farewell at the Haymarket, on Tuesday, September 30, 1879. To the hearty and continuous laughter, which Mr. Clarke's representation of the braggart Militia Major never fails to provoke in a London theatre, he may confidently refer in evidence of its complete success with the London public. Dr. Pangloss is in all respects a more finished performance.



The Heir-at-Law. Act II.

The Heir-at-Law of the younger Colman, which was produced for the first time at the Haymarket Theatre in 1797, with such "stars" as Charles Kemble, Fawcett, and Munden in the original cast, has been styled "the best work of an indifferent school." Mr. Clarke takes a view of the character of Dr. Pangloss, LL.D., A.S.S., which is entirely consistent with the text, and which affords occasion for the display of the broadest humour. Ac-

cording to Mr. Clarke's rendering, Pangloss is not a dry pedant, but a genial swindler with pedantic embellishments, who has the greatest difficulty in concealing the delight afforded by the triumphant success of his own dishonesty. The actor contrives to educe much fun from the character, which fact will attest its popularity at the Haymarket Theatre.

In October, Mr. J. S. Clarke retired from the lesseeship and direction of this theatre, upon which he entered in 1878. Mr. and Mrs. Bancroft are his successors, and with their "opening" will commence, we trust, a new era of hopefulness and prosperity for this old home of English Comedy.

LYCEUM THEATRE.

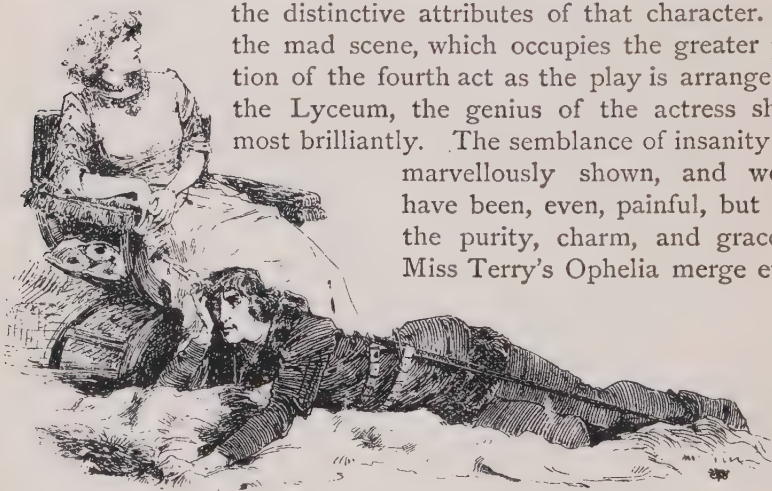
In the autumn of 1878 Mr. Irving remarked, from the stage of a Liverpool theatre, that, when an actor turned manager, "it was not always with a greedy wish to monopolize either profits or opportunities." For his own part, he most earnestly professed that it would be his aim at the Lyceum Theatre "to associate upon the stage all the arts and all the talents within his power to subsidize, so as to make the Theatre a true school of Dramatic Art." During the past year Mr. Irving has certainly given substantial promise of honourably fulfilling this laudable purpose of his management.

In a house which may claim to be one of the handsomest in London, and in presence of a thoroughly representative audience, on Monday evening, December 30, 1878, he inaugurated his management with a performance of *Hamlet*. In a short address to the public at its close Mr. Irving said:—"To produce the *Hamlet* of to-night I have worked all my life, and I rejoice to think that my work has not been in vain." The new manager had been the recipient of such manifestations of delight and approval as recalled the most brilliant triumphs of the tragedians of past times. His greeting on his first entrance was something not likely to be forgotten by those who witnessed it. Ringing cheers, waving of hats and handkerchiefs, and shouts of affectionate welcome, testified to the firmness of the faith in Mr. Irving which inspires a considerable section of the public.

The cast of the play was, on the whole, as satisfactory as the English stage of to-day can produce. It was as follows:—*Hamlet*, Mr. Irving; *Claudius*, Mr. Forrester; *Polonius*, Mr. Chippendale; *Laertes*, Mr. F. Cooper; *Horatio*, Mr. Teesdale; *Rosencrantz*, Mr. Elwood; *Guildestern*, Mr. Pinero; *Osric*, Mr. Kyrle Bellew; *Marcellus*, Mr. Gibson; *Bernardo*, Mr. Tapping; *Francisco*, Mr. Robinson; *Reynaldo*, Mr. Cartwright; *Priest*, Mr. Collett; *Messenger*, Mr. Harwood; *First Player*, Mr. Beaumont; *Second Player*, Mr. Everard; *First Gravedigger*, Mr. S. Johnson; *Second Gravedigger*, Mr. A. Andrews; *Ghost of Hamlet's Father*, Mr. Mead; *Gertrude*, Miss Pauncefort; *Player Queen*, Miss Sedley; and *Ophelia*, Miss Ellen Terry. Mr. Irving's *Hamlet* has been discussed so minutely and so repeatedly, and the recognition of its originality and artistic excellence is now so wide-spread, that it is superfluous further to descant upon its merits. The most novel point in his conception of the character lies, in presenting the Prince

as under the influence of an overmastering love for Ophelia. That love, albeit most rudely torn by the passionate steadfastness of his purposes of revenge, is very eloquently and gracefully shown in the delivery of the speeches to Ophelia in the third act. In this the mocking tone does not for a moment hide the profound emotion under which Hamlet labours, and while repelling her affectionate sympathy his whole frame seems to tremble with heartfelt longing.

A prominent feature of the opening performance, and one which for many weeks previously had been anticipated with the liveliest curiosity, was the appearance of Miss Ellen Terry as Ophelia. Her rendering of the part in no degree disappointed the high expectations formed of her ability to give new charm and expression to the distinctive attributes of that character. In the mad scene, which occupies the greater portion of the fourth act as the play is arranged at the Lyceum, the genius of the actress shone most brilliantly. The semblance of insanity was marvellously shown, and would have been, even, painful, but that the purity, charm, and grace of Miss Terry's Ophelia merge every



Hamlet. Act III.

other sentiment in those of admiration and praise. The support she afforded Mr. Irving was of the highest value; and the scene we have just referred to, and the one preceding "the Play," were, probably, never before so well rendered. With regard to the mounting of the piece, nothing more beautiful or more complete has been shown on our stage, at least in the performance of *Hamlet*. The Churchyard scene, with an imposing representation of Catholic ceremonial at the interment of Ophelia, was especially well done.

Mr. Chippendale—a meritorious actor, who began his professional career sixty-eight years ago, under the auspices of his father, at the Haymarket Theatre—made his farewell of the stage at the

Lyceum on Monday, February 24. His last appearance was in the character of Polonius. Mr. Irving and the ladies and gentlemen of his company had gracefully tendered their services for Mr. Chippendale's benefit on this occasion.

On Thursday, April 17, *The Lady of Lyons* was performed here with Mr. Irving as Claude Melnotte, Miss Ellen Terry as Pauline, and Mr. Walter Lacy as Colonel Damas. The reappearance of the latter gentleman, after a long period of retirement, lent an additional interest to the revival. This play, from the time of its first presentation at Covent Garden Theatre on February 15, 1838 (Macready as Claude Melnotte, Miss Faucit as Pauline), has been ever a popular play in the most direct meaning of the term—that is to say, in the sense of drawing full houses; and this fact, doubtless, furnishes the most sufficient reason for Mr. Irving's producing it at his theatre. The revival once more succeeded, Mr. Irving announcing, "in response to the expression of enthusiasm and delight with which the public has received the representations of *The Lady of Lyons*," that it would be repeated every evening till further notice. Under such circumstances it is not for us to gainsay the verdict of the public.

On Thursday, May 29, a testimonial benefit was given here to Mr. Henry Marston, in his day an excellent and conscientious actor in the line of the legitimate drama, but now unfortunately disabled from the pursuit of his profession by severe and protracted illness. Shakespeare's comedy of *Much Ado About Nothing* was the principal piece presented; but the cast was not a strong one. Mr. Marston did excellent service on the stage during the period of Mr. Samuel Phelps's Shakespearian revivals at Sadler's Wells.

Being determined that his patrons should find no cause to complain of lack of variety in the performances at his theatre, Mr. Irving's programme for June included no fewer than five plays illustrative of the English poetic drama. During one week were performed *Eugene Aram*, *Charles the First*, *Hamlet*, *Lady of Lyons*, *Richelieu*, and *The Bells*; added to which, on one or two evenings, *Louis the Eleventh* was produced. In each of these plays Mr. Irving appeared in the leading rôle.

The summer season was brought to a close on Saturday, July 26; performances for Mr. Irving's benefit being given on that and the previous evening. On Friday the "bills" advertised the *First Act of Richard III.*; the *Fourth Act of Richelieu*; the *Fourth Act of Charles I.*; the *Third Act of Louis XI.*; the *Third Act of Hamlet*, terminating with the Play scene; and the farce of *Raising the Wind*. On Saturday evening *Eugene Aram*

was presented, followed by the farce just named. In the course of an address from the stage, the manager thus foreshadowed his arrangements for the following season:—"For a week or two after our opening," said Mr. Irving, "we shall play *Hamlet* once during the week, and that will be continued as long as you come to see it. That this is not a rash resolve you will believe when I tell you that during the past seven months we have acted *Hamlet* one hundred and seven times, and each time to an overflowing house. During the first week of my campaign I shall present to you Colman's play of *The Iron Chest*, in which I shall have the temerity to attempt a celebrated character of Edmund Kean's—Sir Edward Mortimer. This play I shall produce with much of the old music, and I shall try to show you what our forefathers delighted in. With this play I shall occasionally revive some of your old favourites, and the next novelty will be *The Gamester*, in which Miss Ellen Terry and myself will have the honour of appearing before you as Mr. and Mrs. Beverley, who were also great favourites with our forefathers. To this I hope to add *The Stranger*, and so give time for the preparation of one of our master's master-plays—*Coriolanus*—in the production of which I shall have the invaluable benefit of the research of that gifted painter Mr. Alma-Tadema. Of other kinds of work I have a store, and two original plays ready, one of which has already excited much interest—I mean Mr. Frank Marshall's drama founded on the romantic and pathetic story of Robert Emmett. The other is a secret; but I may say that it is something on which Mr. Wills is at work with *Rienzi* for a subject." Alterations were subsequently made in these arrangements.

During the absence of Mr. Irving and the regular company, Miss Genevieve Ward opened this theatre for a short season, producing on the first night, Saturday, August 2, *Zillah*, "an Original Romantic Drama," in five acts, by Messrs. Palgrave Simpson and Claude Templar. The play proving unsuccessful, was withdrawn in favour of an adaptation by Mr. William Young of Victor Hugo's tragedy *Lucrezia Borgia*, in which Miss Ward undertook the leading rôle. On Thursday evening, August 21, was first performed here, under the same actress's auspices, *Forget-Me-Not*, a drama in three acts, by Messrs. Herman Merivale and F. C. Grove, the former gentleman being favourably known as a dramatic author by his excellent play, *All for Her*, in which Mr. Clayton secured so much repute in the part of Hugh Trevor. *Forget-Me-Not* proving more attractive than *Zillah*, was retained on the bills till the close of the brief term of Miss Ward's tenancy.

Somewhat earlier than usual the Lyceum Theatre was re-

opened for the regular winter season on Saturday, September 19, with a revival of *The Bells*. This piece was followed by a comedietta, the work of Mr. H. W. Pinero, a member of Mr. Irving's company, entitled *Daisy's Escape*. Considerable favour



The Iron Chest. Act II.

was bestowed by the audience on this production, which, slight as it is, nevertheless is deserving of somewhat more than ordinary commendation.

On the evening of Saturday, September 26, George Colman's drama, *The Iron Chest*, was produced, Mr. Irving sustaining the character of Sir Edward Mortimer. This play was first performed at Drury Lane Theatre in 1796, and since that time, notwithstanding its indifferent qualities, has managed to retain a certain degree of popularity, both with actors and playgoers. John Kemble, Elliston, H. Johnston, Young, and Edmund Kean, among representative English actors, were Mr. Irving's predecessors in the principal part. Of all these performers, however, no one contributed so much as Kean to render the play acceptable to the public. The latest revival at the Lyceum proved a success, for which the direct personal influence of Mr. Irving must be held responsible. *The Iron Chest* is essentially "a one-part play," its sole recommendation being found in the opportunity that it affords the actor who plays Sir Edward Mortimer of displaying a real and terrible intensity. This character is almost as morbid a study as that of Matthias in *The Bells*, whilst, in outline, it bears some resemblance to that of Eugene Aram. For each of these parts Mr. Irving has secured an honourable notoriety, and his Sir Edward Mortimer is not unworthy to rank beside them as a powerful exemplification of passion and remorse. Otherwise

the play is most uninteresting, and unworthy the care and expense involved in producing it.

Hamlet was revived on October 15. According to previous arrangement, though contrary to expectation, neither *The Gamester* nor *The Stranger* will be performed; but in lieu, *The Merchant of Venice* was produced on Saturday, November 1, with Mr. Irving as Shylock and Miss Ellen Terry as Portia. We have only space left to record here the great success of this revival. The present season will be a long one—nine months—during which, in all probability, among the new plays foreshadowed in Mr. Irving's address above quoted, Mr. Frank Marshall's drama on the story of Robert Emmett will be submitted to the public. Whether the promised revival of *Coriolanus* will take place or not, doubtless depends on the success or failure of Mr. Marshall's play.



The Merchant of Venice. Act IV.

ADELPHI THEATRE.

The "bill of the play" for the opening week of 1879 at this theatre recorded "the 217th, 218th, 219th, 220th, 221st, and 222nd nights of *Proof*, adapted by F. C. Burnand from *Une Cause Célèbre*, Mr. Herman Vezin as Pierre Lorange." This drama proved sufficiently attractive to be retained in the programme as the principal piece of the evening until the first week of February, when it was withdrawn.

On Thursday, February 27 (having in the interval been closed for decoration and repair), the Adelphi was reopened, when was performed for the first time "A Romance of French History in Four Chronicles," entitled *The Crimson Cross*. The authors, who had professed their obligations to the following authorities—Monstrelet ('*Annales de France*'), Alexr. Dumas (the elder), and MM. Anicet Bourgeois and Lockroy, were Messieurs Saville Rowe and E. Manuel. These gentlemen explained the leading points of their play as follows:—"The action takes place in 1418, during one of the most picturesque periods of Old French history, and an effort has been made to reconstitute an epoch and unfold a vivid picture of Old Paris in the fifteenth century. The kingdom is in jeopardy, torn by civil war. On the throne is an imbecile monarch, Charles VI., and at his right hand stands a crafty Minister, the Constable of France, who, by estranging King and Queen, seeks to gain supreme power and gratify his grasping ambition. The devoted self-sacrifice of Perrinet Leclerc, a well-known hero of fiction, in his efforts to serve the Queen and the cause of Burgundy, is the leading motive of the drama."

Mr. H. Neville, Mr. Herman Vezin, and Miss Neilson were engaged for leading characters in this new production. No expense or trouble had been spared to give due effect to the events, situations, incidents, and action with which the piece bristles; but, notwithstanding, the result was failure. In the principal rôles the interpretation was excellent. Miss Neilson, as the representative of Isabel of Bavaria, had seldom been seen to greater advantage. Admirable artistic costumes were employed; and there were some scenes representative of life in Paris in the commencement of the fifteenth century, which were excellent. Within three weeks, however, *The Crimson Cross* had been relegated to obscurity.

On Saturday, March 22, the performance commenced with the favourite comedietta entitled *Who Speaks First?* followed by *The Hunchback*. The parts of Master Walter and Sir Thomas Clifford

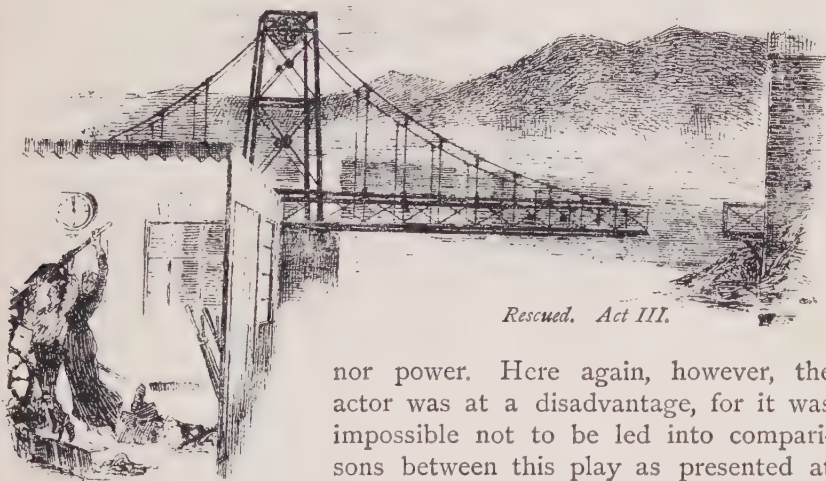
were taken on alternate nights by Mr. Neville and Mr. Vezin, and Miss Neilson sustained the character of Julia. The revival proved unusually attractive. Miss Bella Pateman took Miss Neilson's place on certain evenings, and not unworthily represented a character which calls for the highest qualities in the actress who performs it. Mr. Charles Harcourt's Modus was the most artistic performance among the remaining personages of the cast.

The School for Scandal was performed here on Wednesday and Thursday, the 14th and 15th of May, being announced to relieve *The Hunchback* on alternate nights. There was a fine array of names in the bills—the names of Mr. H. Neville, Mr. Vezin, Mr. H. Wigan, Mr. Flockton, Miss Lydia Foote, Miss Pateman, and Miss Neilson; but names alone do not ensure a piece being well acted, and *The School for Scandal* has certainly displayed better acting than was shown in its most recent revival at the Adelphi. Mr. Henry Neville's Charles Surface was, on the whole, the most satisfactory representation; it was a lively, rattling, spirited performance, which has been, and, we may hope, always will be popular for these qualities. Mr. Vezin gave to the part of Joseph the advantage of his finished art; but he has been seen to greater advantage in other characters. Miss Neilson's performance of Lady Teazle was chiefly noticeable for the passion of repentance exhibited in the fourth act. For the rest, the comedy was acted with spirit in one or two scenes, the dresses were handsome, and the revival met with favour from the public, which doubtless was the principal aim of the management in initiating it.

In fulfilment of a promise made at the beginning of the season, Andrew Halliday's well-remembered drama *Amy Robsart* was produced on the 18th of this month. This play was first performed at Drury Lane in September 1870, Miss Neilson in the title rôle. The same lady was engaged to play the part at the Adelphi, and it certainly would have been difficult to find another such a representative for the character as Miss Neilson, who, notwithstanding some faults of manner, is an actress of true dramatic genius. Throughout the play she succeeded in carrying with her the full sympathies of her audience. Her rich and musical delivery of the telling speeches of the earlier acts, the wild abandonment with which she flung herself into the arms of her disloyal lord, her struggles as her assailant dragged her to the tower in which the planned murder was to be put into execution, and her impetuous recoil from the chasm down which her persecutor had dropped, were so many superb instances of dramatic energy and appreciation, and as such elicited clamorous applause. Amy Robsart,

indeed, in spite of the drawbacks from the play of which it is the centre, may count among Miss Neilson's finest assumptions. In the first week of July this actress's engagement terminated somewhat abruptly, and, thenceforward, till the withdrawal of the play, her place in the drama was filled by Miss Lydia Foote, who was manifestly at a disadvantage in having to succeed Miss Neilson, the original exponent of the character. Nevertheless, Miss Foote was fairly successful in gaining the suffrages of her audience.

For his benefit, on the morning of July 2 (and subsequently on other occasions), Mr. Vezin appeared here as Richelieu in Lord Lytton's play. The performance attracted attention, and Mr. Vezin's rendering of the character was original, and lacked neither subtlety



Rescued. Act III.

nor power. Here again, however, the actor was at a disadvantage, for it was impossible not to be led into comparisons between this play as presented at the Adelphi, and the same play as acted

at the Lyceum; and the result was not in favour of the former. It might be urged with reason that the one representation was for the day only, while the other had remained a principal item in the bills for some time; but the performance of *Richelieu* at the Adelphi was little else than an experiment, when measured by the high standard of excellence attained in presenting this picturesque, and, in some respects, interesting play at the Lyceum.

On Tuesday, September 30, was here presented to the public, for the first time in England, a "New and Original Sensational Domestic Drama," entitled *Rescued*, written by Dion Boucicault. This play had been previously performed in New York, and its reception there was unsatisfactory, though many popular actors, including two Englishmen, Mr. Clayton and Mr. Dominick Murray,

took part in the representation. The same play was, at the Adelphi, produced with an admirably efficient cast, in which were comprised some of the most popular actors in London, and once more the verdict of the public was unfavourable. The merits and demerits of this latest production of Mr. Boucicault are thus summed up by one of our most competent dramatic critics:—" *Rescued* is one of his (Mr. Boucicault's) worst works. The story is a weak one, and is devoid of motive; the situations are wanting in strength, and as a rule are, if not hackneyed, at least familiar. The inimitable command over stage tact, and knowledge of all the requirements of the stage, govern and redeem all this. The dialogue is stagey, the situations are old, but, all the same, this clever dramatist contrives to invest them with a freshness which, if not his own, is the very best thing next to it. *Rescued* is ably constructed, brightly written, and as ably acted. The love scenes are delicately drawn, and the sensation scene * * * is likely to prove highly effective. The parts are distributed amongst some excellent actors; but no one has any strong chance of achieving a pronounced success. The plot of the drama is as follows:—A girl is by her father's will, and against her own, betrothed to an unknown. When she meets him she naturally hates him. She falls in love with a young engineer whose life she saves and to whom she is eventually united. The usual sensation scene, in this case that of an opening bridge, intervenes."* *Rescued* was withdrawn from the bills on October 29, and on the following evening Andrew Halliday's version of *Nicholas Nickleby* took its place.

GAIETY THEATRE.

Saturday, December 21, 1878, marked the tenth anniversary of the opening of "The Gaiety" under the management of Mr. John Hollingshead. Naturally, not averse to avail himself of any circumstance, or event, which may tend to the laudation of his theatre, on the eve of that day he published an account of his ten years' lesseeship. In this manifesto, "I am spared," he said, "an elaborate defence of my management by one great and important fact which is probably unequalled in metropolitan theatrical history. I have kept the theatre open for ten years without closing it more than ten weeks at night for repairs, &c.; and against these

* 'Daily News,' Oct. 1, 1879.

ten weeks I have given 379 *Matinées*, equal to one year and a quarter of night performances." In arranging his entertainments he had been governed by few theories and fewer prejudices. He had never tried to force on the public what he thought they ought to have—"I have rather striven (wrote Mr. Hollingshead) to give them what I think they want." And herein we have the keynote of Mr. Hollingshead's success as manager. He has measured his public with tolerable accuracy, and finds they show a partiality for Burlesque, Extravaganza, Comic Opera, and Farce, and he gives of these pieces most bountifully. It is almost impossible to tell to an evening what play may be in "The Gaiety" programme, or what play may be withdrawn from it; but whatever piece happens to be, for the time, advertised, it generally follows, as a matter of course, that it satisfies an existing want of Mr. Hollingshead's patrons.

He began the year with Mr. H. J. Byron's pantomime *Jack the Giant Killer*, originally produced at the Princess's Theatre nearly twenty years ago, with Miss Louise Keeley as the hero, supported by such competent players as Mr. J. G. Shore, Miss Louise Laidlaw, Mrs. Saker, and Miss Rose Leclercq. In "The Gaiety" revival Miss Jenny Hill, Mdles. Ænea, Gilchrist, Wilson, and Wadman constituted the chief attractions, and Messrs. Squire, Elton, Clifford, and Warde the principal performers. The pantomime was followed by *Young Fra Diavolo*, not by any means the most entertaining of the numerous burlesques of Mr. Byron.

Having won a favourable reception in November, 1878, at the Gaiety Theatre, Dublin, where it was first produced, and at various theatres in the north of England, where it was subsequently given, Mr. Byron's "new and original farcical piece," in three acts, entitled *Uncle*, was performed here on February 1, and encountered like good fortune. The nature of the piece may be guessed by all who know how Mr. Byron writes, and how Messrs. Terry and Royce act. It just touches the line between farce and comedy, introducing broadly-amusing incidents, and yet awakening sufficient interest to keep the spectators' attention upon the plot, which turns upon the errors provoked by a marriage concealed, for certain family and prudential reasons. The most striking character of the piece is "Uncle" Bootle, which, in Mr. Royce's hands, presents an extremely clever study of old age.

In the first week of March, *The Bohemian G'jurl* and *The Unapproachable Pole* took the place of *Young Fra Diavolo* on the bills; and for a few evenings *The Serious Family* was played in lieu of *Uncle*. Mr. W. Elton as Aminadab Sleek in the comedy

was amusing ; and in the burlesque, Mr. Royce, as Count Smiff, pursuing friend and foe alike with the eternal song, "The heart bowed down," a melody which in his rendering tends greatly to raise the spirits, was more amusing still. At a *Matinée* on the 1st, "A Musical Trifle," in one act, by Mr. Peyton Wrey, entitled *A Pair of Them*, the music of which had been selected and arranged by Herr Meyer Lutz, was produced here ; and at a *Matinée* on the 15th, Miss Emily Soldene and company appeared in M. Hervé's new opera-bouffe, *Poulet and Poulette*, then given for the first time in England.

On Wednesday, April 2, the management produced another of Mr. Byron's burlesques, which, in respect of invention and dialogue, was neither better nor worse than a score of others from the same prolific pen. *Notre Dame de Paris*, *Pretty Esmeralda* and *Captain Phœbus of Ours*, is the title of this "New and Original Burlesque Extravaganza," for the foundation of which Mr. Byron, having due regard to critical sensitiveness, expressed his obligations to "opera, play, and ballet." It derived some drollery from the acting of that attractive trio of "The Gaiety," Miss E. Farren, Mr. Terry, and Mr. Royce, and as much applause as might be expected from the saltatory grace and skill of Miss Kate Vaughan.

On Wednesday, the 30th, Mr. Burnand's version of MM. Hennequin and Millaud's vaudeville *Niniche* was brought out here under the title of *Boulogne*. "The



"DON CARLOS."
(*Handsome Hernani*.)

audience roared with merriment at the opening," wrote the critic of a London journal, discussing the merits of the first performance, "and was found roaring when the curtain fell ; and what better proof of the successful attainment of a comedy writer's ends could be adduced ?" As times go, and considering that a "Gaiety" audience is ordinarily not very exigent as to the means employed on the stage to provoke merriment, so long as the one great end, merriment, be attained, we should be disposed to reply, "No better proof." Originally produced at the Théâtre des Variétés in February, 1878, *Niniche* was one of the great attractions of the year of the last Paris Exhibition. Correspondents wrote of it as being "intensely amusing, but scarcely a piece which a mother might wish her young daughters

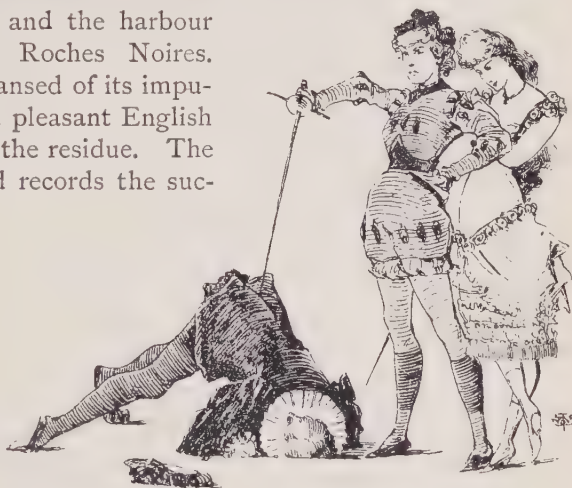
to see." Mr. Burnand had preserved as much as possible of the ingenious framework of the original, while holding it to be part of the duties of adapter to shift the scene of the first act from the beach at Trouville-Deauville to the better known sands of Boulogne. The familiar *Établissement* took the place of the Casino, and the harbour succeeded to the Roches Noires. *Niniche* had been cleansed of its impurities, and a light and pleasant English comedy created from the residue. The excerpt above quoted records the success of *Boulogne*.

Mr. Arthur Sketchley appeared here, at a *Matinée* on the 24th, as Falstaff, in a selection of scenes from the first part of *King Henry the Fourth*, as a sort of "farewell" previous to his departure for Australia, and succeeded in amusing his audience.

In fulfilment of a promise made by the manager in the previous year, the whole of the Comédie Française, on Monday, June 2, began a series of representations at this theatre. These were limited to forty-two—thirty-six nights and six *Matinées*; and the seats for the series were mostly subscribed for in advance. The opening performance consisted of two pieces of Molière and an act from Racine; a prologue by M. Jean Aicard, entitled *Molière à Shakespeare*, being first recited by M. Got in presence of the entire company. The following is a complete list of the pieces produced by the Comédie Française during their stay in London:—

Le Misanthrope, Molière.
Les Précieuses Ridicules, the same.
L'Étrangère, Alex. Dumas Fils.
Le Fils Naturel, the same.
Les Caprices de Marianne, Alfred de Musset.
Il faut qu'une Porte soit ouverte ou fermée, the same.
Hernani, Victor Hugo.
Le Demi-Monde, Alex. Dumas Fils.

Le Marquis de Villemer, George Sand.
La Joie fait Peur, Madame Emile de Girardin.
Le menteur, Corneille.
Le Médecin malgré Lui, Molière.
Le Tartuffe, the same.
Mlle. de Belle Isle, Alex. Dumas père.
Phèdre, Racine.
Les Plaideurs, the same.
Zaïre, Voltaire.



Handsome Hernani. Act I.

Le Sphinx, Octave Feuillet.

Le Gendre de M. Poirier, Emile Augier and Jules Sandeau.

L'Ami Fritz, Erckmann-Chatrian.

Le Luthier de Crémone, Coppée.

Le Petit Hôtel, Meilhac and Halévy.

Il ne faut jurer de rien, Alfred de Musset.

On ne Badine pas avec l'Amour, the same.

Le jeu de l'Amour et du Hasard, Marivaux.

Gringoire, T. de Banville.

Mlle. de la Seiglière, Jules Sandeau.

Les Fourchambault, Emile Augier.

Le Barbier de Séville, Beaumarchais.

L'Avare, Molière.

Le Dépit Amoureux, the same.

Andromaque, Racine.

L'Étincelle, Ed. Pailleron.

Ruy Blas, Victor Hugo.

L'Été de la St. Martin, Meilhac and Halévy.

Le Mariage de Victorine, George Sand.

Les Fourberies de Scapin, Molière.

Les Femmes Savantes, the same.

Philiberte, E. Augier.

L'Étourdi, Molière.

Davenant, Jean Aicard.

It will be interesting to give in Mr. Hollingshead's own words the financial results of these representations:—"The forty-two performances yielded a sum of 19,805*l.* 14*s.* 6*d.* The thirty-six night representations produced an average of 470*l.* for each representation, and the six *Matinées* produced a similar average of 466*l.*, the general average for the forty-two representations being 472*l.* The largest 'house' was 571*l.*, when *Hernani* was played, and the smallest 349*l.*, when *Tartuffe* and *La Joie fait Peur* were played. The *Sphinx*—much abused by the Press—was played three times to an average of 532*l.* each representation. If this is considered a sign of the degradation of public taste, it may comfort many people to know that the performances of *L'Avare* and the *Femmes Savantes*, supported in each case by *L'Étincelle*, produced respectively 471*l.* and 479*l.*, although they contained no 'star' performer and no sensational scene. It is a curious fact that *L'Ami Fritz*—the anti-Malthusian drama, so liberally supplied with real food, a real cherry-tree, a real pump with real water, and all the flesh-pots of the theatrical Egypt—should have produced nearly as much in one representation as it produced in one week at the Gaiety Theatre in 1877, the chief character in each case having been represented by the same actor. This is a proof, if any is needed, that the *prestige* of the Comédie Française as a *troupe d'ensemble* is worth something after all."



"RUY GOMEZ DE SILVA."
(Handsome *Hernani*.)

On Monday, July 14, the ordinary per-

performances of the Gaiety company were resumed with *Stage Struck* and *Pretty Esmeralda*. On August 30, another of Mr. Byron's burlesques was produced here under the title of *Handsome Hernani; or, the Fatal Penny Whistle*. Following is an address issued by the author for the enlightenment of those who may be tempted to see it:—"Don Juan of Arragon, a nobleman under a cloud, assumes the name of Hernani and the profession of a bandit. He loves Dona Sol, who is the niece and ward of old Ruy Gomez de Silva. Don Carlos also loves Dona Sol. With that high sense of honour, and that exaggerated notion of the duties of hospitality peculiar to the Spanish Hidalgo of fiction, Ruy Gomez refuses to give up his rival, Hernani (when a guest by accident beneath his roof), to the vengeance of Don Carlos, but stipulates that upon any occasion in the future when he (Ruy Gomez) shall blow a certain whistle, Hernani shall at once obey the summons and meet his doom. On this arrangement hinge the concluding incidents of the extravaganza." Again the influence of the Gaiety trio, Messrs. Terry, Royce, and Miss E. Farren, is exerted to the utmost to promote the success of Mr. Byron's piece, with Miss Kate Vaughan in support.

With Lecocq for composer and Mr. H. S. Leigh for adapter, it is not surprising that *The Great Casimir*, three-act comic musical drama, produced here on Saturday, September 27, should have excited some high anticipations. A full house at the opening performance showed evidence of this. These "high anticipations" fell lower, however, as the piece progressed; and *The Great Casimir* was withdrawn after having retained its place on the bills for but a very limited number of nights.

At the *Matinées* in October reappeared here Mr. Byron in leading characters in comedies from his own pen. The piece presented at the opening performance (Saturday, October 4) was *An English Gentleman; or, the Squire's Last Shilling*, first produced at Bristol, and afterwards introduced to a London audience at the Haymarket by Mr. Sothern. Subsequently Mr. Byron appeared in his original character of Mr. Craven, in his own drama entitled *Daisy Farm*. On



"CHARLES CHUCKLES."
(*An English Gentleman.*)

Monday, October 27, *Unlimited Cash*, an adaptation by Mr. F. C. Burnand, of *Les Trente Millions de Gladiator*, was first performed at this theatre; but proving unsuccessful, was soon withdrawn, its place being taken by *Daisy Farm*.

On Tuesday, November 11, a burlesque by Mr. F. C. Burnand, entitled *Robbing Roy; Scotched not Kilt*, was first performed, and provoked great merriment.

The management promises for the forthcoming holidays, "a Grand Christmas piece, in four acts and fourteen tableaux with ballets, spectacular and pantomimic effects, written by Henry J. Byron, and arranged by John Hollingshead, and supported by the whole Gaiety Company." This novel piece will be called *The Gaiety Gulliver*, and will be a free and easy version of 'Gulliver's Travels.' At the close of the Christmas season will be produced an English version of *Le Mari de la Débutante*, by F. C. Burnand.

PRINCESS'S THEATRE.

Mr. Charles Reade's drama, *It is Never Too Late to Mend*, was produced here in the first week of 1879. Of the cast with which it was first given thirteen years ago, Mr. Calhaem, who played Jacky, the savage, alone acted in the revival. Mr. Warner took Mr. Vining's old part of the convict Robinson; and other rôles were supported by Miss Maude Milton, Mr. J. C. Cowper, Mr. Sinclair, and other players. The scenes which at the first production of the piece elicited violent manifestations of antipathy from a portion of the public had been modified; but the drama, in its altered shape even, was strong fare, though not too strong it seems for the appetites of a large section of playgoers, as "full houses" and a successful "run" amply testified.

On Whit Monday, June 2, was performed here, for the first time, *Drink*, a drama adapted by Mr. Charles Reade from *L'Assommoir*, a five-act play, by MM. Busnach and Gatineau, founded upon M. Zola's powerful novel of that title. The original was produced at the Ambigu, Paris, on January 19 of the present year; and the utmost curiosity was evinced to witness the first performance. The success of the piece was so great that the management forthwith raised the prices of admission to all parts of the house, and people daily crowded the theatre bureaux, and patiently awaited turn to pay their francs into the coffers of the treasury.

What wonder, then, that there should have been some competition among English managers for the English right to adapt this curious drama? First one London manager announced that he had secured permission; then, another that his offer to present the play had been accepted; and ultimately the present lessee of the Princess's Theatre gave forth that "the right to adapt *L'Assommoir* had been



Drink. Act IV.

purchased of the French authors for a large sum of money, and that any attempt to pirate the subject will be most discreditable and will be severely resisted." Accordingly *L'Assommoir* fell to the share of the manager of the Princess's Theatre, and being at once taken in hand by that competent dramatic writer, Mr. Charles Reade, was duly presented on the London stage under the terse and suggestive title of *Drink*.

Mr. Reade's version follows pretty closely in the lines of the French drama, and reproduces with more or less of exactness the salient features of the original novel; but he has been careful to guard against English ideas being outraged, and here and there changes have been necessarily introduced in accordance with this resolve. In a carefully-considered criticism of the play an able dramatic critic says:—"It may be remarked of *Drink* that it contains no scene that has not its fair vindication in the motives of the piece. The baneful effects of drunkenness cannot, of course, be set forth without some details that are painful and offensive, but these are no further exhibited than the necessary connection between cause and consequence makes inevitable. Mr. Reade's drama

resolves itself into a picture of domestic happiness invaded and ruined by a fatal propensity.

"Its success was due to a combination of causes. *Drink* is not a strongly built drama. It consists rather of a succession of tableaux than of a well-knit story. The persons who figure in it do not greatly engage interest either by their worth or by their individuality, nor is the interest which they do excite either of a high or subtle kind. The positions in which they appear, however, are novel and lifelike. As much may be said of the scenery, which includes some striking and characteristic views of Paris. Finally, Mr. Charles Warner's rendering of Coupeau—the central figure of the group—was of marked excellence. The actor's genial tenderness and *bon-homie* as the husband and father, in the scene which ends with his fall from the scaffold—one of the chief effects of the piece—were delightfully easy and natural, and his picture in the closing scene of the drunkard alternately repelled and magnetized by the fatal bottle, then a prey to the terrible spectres which crowd upon his delirium, merits no common praise. Much of his acting here was as subdued and varied as it was truthful and impressive, while the climax of his terror, though appalling and necessarily repellant, was not overcharged."*

As Gervaise, Miss Amy Roselle played throughout with a power and pathos that won and held the sympathy of the house. Her unaffected manner in the few situations where Gervaise is free from care could not fail to please; but it was in the more intense



Drink.

passages of the drama that she made her greatest success, her acting there being none the less strong because free from undue demonstrativeness. To Mr. William Rignold fell the part of the model artisan Gouget, and the several temperance speeches which Mr. Reade has interpolated in this part were delivered with an energy that denoted conviction. Always intervening at the right time on the side of virtue and innocence, Mr. Rignold had a

* 'Athenæum,' June 7, 1879.

pleasant part to play, and he played it well. The gay, good-hearted Phœbe Sage, "a young lady of double life, who sings in the café at night and does the work at home by day," was agreeably sketched by Miss Fanny Leslie. Mr. G. Redmund, as Lantier, and Mr. T. P. Haynes, as Mes Bottes, are likewise entitled to commendation for the skill with which they presented those characters.

ST. JAMES'S THEATRE.

This theatre, reconstructed and redecorated, was opened under the management of Messrs. Hare and Kendal on Saturday, October 4. The inaugural performances comprised no absolute novelty; *Monsieur Le Duc* (the introductory piece), a one-act play, by Mr. Val Prinsep, A.R.A., having been already acted in the provinces; and *The Queen's Shilling* (the principal piece of the



The Queen's Shilling. Act III.

evening's programme), by G. W. Godfrey, being favourably known to the patrons of the Court Theatre last season. No first night of a new play by a well-known dramatist, however, could have attracted a more numerous or a more thoroughly representative audience than assembled on the opening night. This was due, partly to a very general desire to give a generous welcome to two popular actors in their new home; but more especially to a curiosity, common to most persons, to see anything concerning which a great deal has been said in the newspapers, and which has been

enthusiastically described in print as "one of the sights of London." Without going so far as to admit that St. James's Theatre has any greater claim than some of the neighbouring club-houses to be ranked among the so-called "sights" of the metropolis, we have no hesitation in conceding, that it is one of the most elegant and comfortable buildings devoted to theatrical entertainment in London. Having said thus much, and already sufficiently directed attention to the principal play of the evening, under the head of "The Court Theatre," it only remains to record the success of Mr. Val Prinsep's comedietta, *Monsieur Le Duc*.

The story which this piece relates is more familiar on the French than on the English stage. It deals with libertinism and love. The Duc de Richelieu, marshal of France by right of his military services, and *roué* by reason of his numerous profligacies, receives a visit from a young lady, an orphan, who, obeying the injunctions of a dying mother, seeks his powerful protection. After his wont, the Duke bets lightly on the immediate dishonour of his fair visitor, professing to regard her appeal as nothing but a direct venture of her innocence. The bet is lost. In the subject of his gallantry he discovers his own daughter, her mother (a lady of noble rank, but not his equal in point of birth) having married the Duke when a young man, for which indiscretion a *lettre-de-cachet*, procured at the instance of his father, had consigned M. le Duc to temporary seclusion in the Bastille. Meanwhile the mother had been spirited away. Richelieu having still a lingering affection for the wife of his younger days, and reflecting on the past with its rudely-checked happiness, receives his daughter to his arms. The heartless libertine becomes the repentant father, whose one thought now is to protect his child from insult and wrong.

It is needless to say that Monsieur le Duc himself was acted with admirable art by Mr. Hare; the part of Mdlle. de Beaucoir, the daughter, being well sustained by Miss C. Grahame. A prominent personage of the play, one Count de la Roque, was represented with much courtliness by Mr. Terriss.



"MONSIEUR LE DUC."

PRINCE OF WALES'S THEATRE.



"SAM GERRIDGE AND POLLY ECCLES."
(*Caste*.)

Diplomacy, a version of M. Sardou's *Dora*, brought out at this theatre in the second week of the previous year, remained the principal piece on the bills for exactly twelve months. At the end of that time, namely, on Saturday, January 11, 1879, *Caste*, the best of the late T. W. Robertson's comedies, took its place. First produced here nearly twelve years ago, it not only raised its author to the rank of one of the most original dramatists of his time, but went far to secure for the Prince of Wales's Theatre the high reputation which has since

been so successfully maintained. Of the original representatives of the personages of the play, three were still in their old places—Mr. Honey as Eccles, Mr. Bancroft as Captain Hawtree, Mrs. Bancroft as Polly Eccles. To have seen Mrs. Bancroft in this character is to have witnessed a piece of acting unsurpassed in English comedy.

"The interest of *Caste* increases towards the end," remarks a writer. "The story, comparatively weak in the first act, rises to its highest point in the third. Entirely original in style, the play is in its moral drift a reflection of Mr. Tennyson's social poems; and two lines from 'Lady Clara Vere de Vere,' striking the keynote of the whole, are more than once quoted in it:—

'Kind hearts are more than coronets,
And simple faith than Norman blood.'

Like the poems which have inspired it, Robertson's drama is full of references to that British connection with India which has become so important a fact in life and politics in the nineteenth century. George d'Alroy, in *Caste*, is supposed to have fallen 'in wild Mahratta battle,' and the one great situation of pathos in the play is the scene in the third act in which Polly Eccles reveals to her sister Esther d'Alroy, the supposed widow, the fact that the father of her child is not dead. It is a primary condition of the Robert-

sonian comedy that its pathetic effects should be produced, not only without 'gush,' but with, apparently, a studious avoidance of sentiment. The returned d'Alroy does not appear in a romantic or striking way, but finding the milkman at the door, walks in with the milk, and surprises his sister-in-law, and her lover, the gas-fitter, at tea. The problem now is how to communicate to the wife in the most humdrum way, a fact which is most melodramatic, and sensational in itself. It is in her fulfilment of this task that Mrs. Bancroft attains the extreme point reached in domestic comedy, touching in one moment the note of laughter and in the next that of tears. After some admirable *badinage* and mimicry, her suppressed excitement at last breaks out and carries away the audience." *

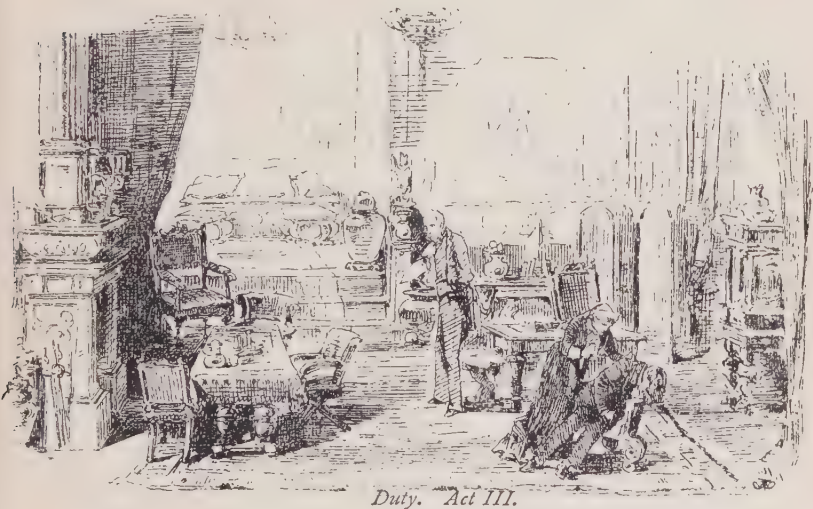
There are those who maintain, and not without strong ground for such opinion, that Polly Eccles is Mrs. Bancroft's best character. Nothing could be more thoroughly and delightfully fresh and natural than her acting in it; yet every word, look, and gesture tells; and often, indeed, a movement of the hand, or a glance from Polly's merry eyes, speaks a story that would take a great many words to express with equal directness. In the last revival of *Caste* at the Prince of Wales's, Mrs. Bancroft played with as much spirit and success, as during the ten months of its first representation in 1867; and to say this is no less a tribute paid to the genius of the actress than an acknowledgment of the enduring qualities of her art.

The management were fortunate in being able to secure the services of Mr. Honey, whose Eccles (the drunken father of the heroine) is well known, as one of the most minutely-perfect performances of this versatile and ingenious comedian. Of the remainder of the cast, Miss Amy Roselle performed with much good taste and true tenderness the part of Esther, originally played by Miss Lydia Foote; Mr. Cecil represented Sam Gerridge, the worthy but jealous sweetheart of Polly, with abundant truth and humour; and Mr. Bancroft again acted Captain Hawtree with the excellent moderation and perfect self-possession which render this somewhat impassive but thoroughly good-hearted and honourable gentleman so pleasing a personage in the story.

On Saturday, May 31, the programme was changed; Mrs. Bancroft's "last appearances as Polly Eccles" came to an end, and Mr. Gilbert's "dramatic contrast," *Sweethearts*, was presented in lieu of Mr. T. W. Robertson's comedy. *Heads or Tails*, and Mr. J. B. Buckstone's comic drama, *Good for Nothing*, in which Mrs. Bancroft played Nan, "for the first time these thirteen years," completed the evening's entertainment. There is nothing new that can

* 'Times,' January 13, 1879.

be said of Mr. Gilbert's work. It is as delightful a little piece as has been seen on our stage within living memory. In the part of the ardent lover (Harry Spreadbrow), who goes away a youth, and returns after many years to find the former object of his affections (Jenny Northcote) still delightful, in spite of her silver locks, Mr. Bancroft succeeded Mr. Coghlan, the original representative of the character when the piece was first produced at this theatre in November 1874. Mrs. Bancroft's impersonation of the lady must be fresh in the minds of many, and it is needless to say that it exercised the old potent influence, and exacted the same admiration from all who had the good fortune to witness it last season. Nobody who has seen *Sweethearts* can have forgotten how Jenny



Duty. Act III.

Northcote plays with the heart of her lover until she loses it; how she assumes a careless indifference at the idea of his departure for India; how she plays fast and loose with her admirer; how, when he asks her for a flower to be cherished in remembrance, she gives him a full-grown geranium; how carelessly she throws aside the rosebud he offers her; how, when he asks her for some word which shall assure him that his love is requited, she expresses only some careless wish that he will take care of himself and be happy; and how, too late, she repents the folly that has driven him miserable from her side, and, sinking into a chair, bursts into a flood of tears. In all this Mrs. Bancroft was seen at her best. The coquette's love of fun and mischief was in splendid contrast with the pathos which now and again comes to the front; and tears, as well as laughter,

again went to prove the fact, that the actress can play upon the sympathy, as well as upon the risibility of her audience.

Of the two portraits which Mrs. Bancroft presents to the audience in this play, that of the elderly and stately lady of the second act is the most finished. We have heard it said by a French artist of eminence that her acting here "is as good as the best that the Comédie Française can produce." Indeed, an actress who can put side by side two performances like those of Jenny Northcote and Nan need fear no competition; the one, as a specimen of broad and infectious drollery, being not less admirable than is the other, as a piece of delicate artistic and emotional acting.

"For the last season under their management," Mr. and Mrs. Bancroft reopened the Prince of Wales's, after the summer holidays, on Saturday, September 27, with *Duty*, a play in four acts, adapted for the English stage by James Albery, from *Les Bourgeois de Pont-Arcy* of M. Sardou. According to the *Athenæum* (October 4, 1879), of the four acts constituting the play, "the first is explanatory and amusing; the second is preposterous, unnecessary, and wearisome; and the third and fourth are dramatic and moving. A complete sacrifice of *vraisemblance* is accomplished by the negotiations for the purchase of a country newspaper, and the characters concerned in it are outside the framework of the picture. Not until the third act does the story commence to unfold itself. From that point to the end the action is progressive and stimulating." We have the same authority for stating that an admirably competent interpretation is afforded by the actors engaged: the play throughout could not be better acted nor could it be better mounted.

With the close of the present year ends Mr. and Mrs. Bancroft's professional connection with the Prince of Wales's Theatre. Mrs. Bancroft (then Miss Marie Wilton) entered upon the management in 1865, Mr. Byron being also interested in the venture. Many first-rate associations had been connected with the little Tottenham Street theatre, which was originally opened as a melodramatic theatre on Easter Monday, April 23, 1810, and ruined Mr. Paul, a retired pawnbroker, who became its manager. Succeeding conductors fared little better, until in 1821 it came under the bâton of Mr. Brunton, the father of the celebrated Mrs. Yates. In the interval it had changed its name more than once, and was known successively as The Regency, and The West London Theatre. A French company occupied it for some time; and here M. Frédéric Lemaitre made his *début* in England. Afterwards Mr. Thomas Dibdin assumed the reins with moderate success. On the accession of William the Fourth, the theatre was again re-

named, and called The Queen's, in compliment to Queen Adelaide; but in 1833 it changed its title to The Fitzroy, under the management of the Mayhews, when *The Wandering Minstrel*, afterwards made so famous by the inimitable Robson, was produced. Mr. Henry Mayhew and Mr. Gilbert Abbott a'Beckett were the chief authors of the establishment. In 1835 it came under the management of the celebrated Mrs. Nesbitt, who again called it The Queen's; but after passing through the hands of Colonel Addison and Mr. George Wild, it finally came into those of Mr. Charles James, a scenic artist, who retained possession of it from 1839, and who retained the lesseeship while transferring its direction to Mr. Byron and Miss Wilton. On Saturday, April 15, 1865, it was opened as the Prince of Wales's Theatre. Burlesque—hitherto Miss Wilton's forte—was at the outset the *raison d'être* of the new establishment. The performances on the opening night comprised, *The Winning Hazard* (J. P. Wooler); *La Sonnambula! or, the Supper, the Sleeper, and the Merry Swiss Boy* (H. J. Byron); and Troughton's farce of *Vandyke Brown*.

It was not, however, by means of Mr. Byron's metrical hits, or by the production of such skilful work as Mr. Palgrave Simpson's *Fair Pretender*, that the new management achieved its most noteworthy triumphs. The elevation of the Prince of Wales's Theatre to the rank of what may be called, with every propriety, the most fashionable and best frequented theatre in London, dates from the introduction there of modern English comedy—of comedy of a kind hitherto unattempted by any graduate in the younger school of English dramatists. The genius of the late T. W. Robertson supplied the necessary plays for presentation. In their order those plays, as produced at the Prince of Wales's Theatre, stand as follows:—*Society* (Saturday, November 11, 1865); *Ours* (Saturday, September 15, 1866); *Caste* (Saturday, April 6, 1867); *Play* (Saturday, February 15, 1868); *School* (Saturday, January 16, 1869), and *M.P.* (Saturday, April 23, 1870).^{*} In addition to these the management has, during the fourteen years of its rule, presented the following new plays:—*How She Loves Him* (Boucicault); *War to the Knife, A Hundred Thousand Pounds*, and *Wrinkles* (Byron); *Man and Wife* (Wilkie Collins); *Sweethearts* (W. S. Gilbert); *Tame Cats* (Yates); and *Peril* (from the French); *Diplomacy* (ditto); *The Vicarage* (ditto). Revivals of the following six plays have also been given:—*The Merchant of Venice*; *The School for Scandal*; *Money*; *London Assurance*; *Masks and Faces*; and *An Unequal Match*.

^{*} 'The Dramatic List; a Record of the Performances of Living Actors and Actresses of the British Stage.' C. E. Pascoe. 2nd edition. 1879.

OLYMPIC THEATRE.

*Marigold. Act I.*

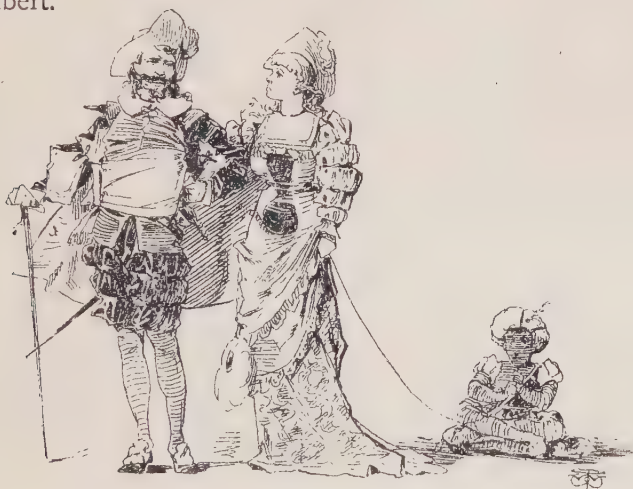
The performance, during the winter months, of "the great realistic drama" entitled *The Two Orphans*, was sufficiently gratifying to the management of this theatre, that the piece remained on the bills, as the principal item in the evening's entertainment, until Saturday, March 22. This English version, by the late John Oxenford, of MM. d'Ennery and Cormon's play, *Les Deux Orphelines*, was, it may be remembered, originally produced here

in September, 1874, winning well-deserved success, and enjoying that popularity which certainly justified its reproduction. Mr. Henry Neville was fortunate enough to secure for their original parts several of those artists who assisted to bring the play before the public. He himself reappeared in the character of Pierre, the foundling; Miss Marion Terry represented the blind Louise; Miss Ernstone and Mrs. Huntley were seen in their original parts—Henriette and La Frochard respectively; Mr. W. Rignold once again enacted Jacques; and Miss Helen Barry made her first appearance under the Olympic management, in the character of the Countess de Linière, the personation being marked by much dignity and pathetic power.

At the beginning of the last season Mrs. Bernard-Beere, a lady who has won some distinction as an actress in polite comedy, gave a series of Saturday morning performances here, which included *The Love Chase* and *The School for Scandal*. In the first Mrs. Bernard-Beere appeared as Lady Teazle; in the second as Constance, giving very satisfactory representations of each, and being well supported by a company, of which Mr. Herman Vezin, Mr. Farren, Mrs. Chippendale, and Miss Blanche Henri were prominent members.

On Monday, March 24, a new play, in four acts, suggested by

the leading incidents in Goethe's 'Faust,' with the title of *Gretchen*, from the pen of Mr. W. S. Gilbert, was produced at this theatre. The piece was unsuccessful; or, it would be more correct to say, was withdrawn, for reasons which subsequently formed the subject of a correspondence between the author and the management of the Olympic. Mr. Gilbert insisted that *Gretchen* was afforded no chance of success, being too hastily removed from the bills; the management, on the other hand, declaring that this was justified by the smallness of the receipts which the performance of the play brought to the treasury. *Gretchen* was afterwards published by Mr. Gilbert.



Marigold. Act I.

At Easter, the Olympic Theatre was opened under the management of Miss Fanny Josepchs, who announced the appearance of the late Mdlle. Beatrice's company, under Mr. Frank Harvey's management, in *The Woman of the People*. This drama, from the Porte St. Martin, adapted from the French of MM. d'Ennery and Mallian by Mr. Benjamin Webster, jun., was introduced to the notice of the London public in August, 1878, Mdlle. Beatrice then performing the part of Marie. In the more recent revival this character (the title rôle) was very efficiently sustained by Miss Eliza Saville, who thus appeared on the London stage for the first time.

On Saturday, May 3, a portion of the first part of *King Henry the Fourth* was given here for the purpose of showing to London playgoers Mr. Henry Murray (the son of a gentleman well known for many years as manager of the Edinburgh Theatre) in the part of Sir John Falstaff.

An original comedy-drama by Mr. Frank Harvey, entitled *Married, not Mated* (previously produced at a morning performance), was placed on the regular bills on Monday evening, May 12, and was received with considerable favour. This piece was presently followed (May 31) by *The Mother*, a five-act drama, adapted from the French by the same author.

On Monday, June 23, Miss Heath entered upon a month's engagement at this theatre. She appeared during that time in the dual characters, Lady Isabel Carlyle and Madame Vine, in a dramatized version of Mrs. Wood's novel 'East Lynne.'

This revival was followed on Friday, July 25, by a new drama, in five acts, by Messrs. Paul Meritt and H. Pettitt, entitled *The Worship of Bacchus*. Assisted by the pleasing acting of Miss Fanny Josephs, the pathetic power of Miss Moodie, and the earnestness and force of Mr. Vernon's performance of the drinking, but finally reformed hero, the impression produced by this play on the first night was not unfavourable. It was, however, very speedily withdrawn, giving place to an American drama, entitled *Davy Crockett*, in which (on August 9) Mr. Frank Mayo, an American actor of some reputation, made his first appearance on the London stage.

Orders issuing from the Directors of the Comedy-Opera Company (Limited) dispatched *H.M.S. Pinafore* in September from the Imperial to the Olympic Theatre, where Madame Pauline



Marigold. Act I.

Rita appeared, on alternate nights with Miss Kate Sullivan, as Josephine, and Mr. Fleming Norton every evening as Sir Joseph Porter, K.C.B.

On Wednesday, October 29, a new opéra comique entitled *Marigold*, an adaptation by Mr. Arthur Matthison of *Le Droit du Seigneur*—a piece which has obtained much favour in Paris, was first performed here. The English version promises to be as successful as the French original.

CRITERION THEATRE.

For the Christmas season 1878-9, Mr. Alexander Henderson (then lessee and manager) had "much pleasure in announcing that he had arranged to transfer to the Criterion Theatre the Little Quiriti Italian Opera and Ballet Troupe." The year accordingly opened here with the performances of these children (whose ages ranged from eight to fifteen years) in *La Fille de Madame Angot*, concluding with a grand Ballet d'Action in six tableaux, entitled *The Fisherman's Dream*. The *répertoire* of this "Grand Juvenile Italian Opera Company" comprised the following works:—*Crispino e la Comare* (Ricci); *I Due Disperati* (Ruggi); *Il Barbiere di Siviglia* (Rossini); *La Figlia di Madame Angot* (Lecocq); and *La Belle Ellena* (Offenbach). The principal attraction in the operatic representations of this Lilliputian company was the marvellously finished acting of Natali Vitulli, a boy whose age could scarcely have exceeded nine years.



"BETSY."

After being closed for a short time, the theatre was reopened on Saturday, February 8, under Mr. Charles Wyndham's management, with a new comedy, by an American dramatic author, Mr. Bronson Howard, entitled *Truth*, first performed in Chicago under the title of *Hurricanes*. Succeeding, on the regular bills, *The Pink Dominoes*,

Mr. Howard's comedy bore so many points of resemblance to its predecessor, that to admirers of the latter the change might have appeared almost superfluous. It was the old story repeated—the story of husbands attempting to deceive their wives, and in the attempt betrayed into certain contradictory statements and embarrassing situations. In the case of the personages presented in *Truth*, the indiscretions which they desired to conceal were not however of a very heinous nature, consisting merely of a frolic at a masquerade, at a time when the perpetrators are supposed to be engaged in furthering the interests of the working classes. The piece obtained a success, and was retained on the bills till the close of the season, a result as much due to the liveliness of the acting, as to any special dramatic quality in the play itself. The comedy was preceded by *Orange Blossoms*, and, later, by *Meg's Diversion*.

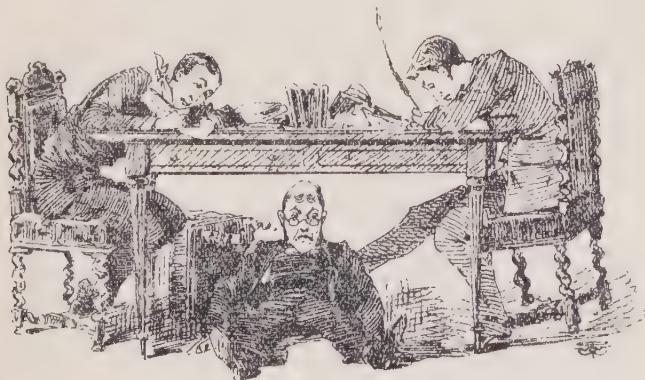


"MR. ALEXANDER
BIRKETT."
(Betsy.)

At a special *Matinée* on May 24, a "New and Original Comedy," in three acts, entitled *Campaigning*, was produced here. Its author (who preferred to remain anonymous) aimed at exhibiting the humours of boarding-house life, and was not wholly unsuccessful in the effort.

A varied programme was presented here on Saturday afternoon, the 14th of June, for the benefit of Mr. Henry Vandenhoff (son of the great tragedian John Vandenhoff), whose ill-health prevents his following his profession. Members of the theatrical brotherhood are ever ready to lend their aid in furtherance of a charitable purpose; and this occasion furnished no exception to the rule. Unfortunately, the public did not respond very sympathetically, and the benefit was not so successful as could have been wished. A scene from *The Rivals* presented Mr. Howe in the character of Sir Anthony Absolute, and Mr. Terriss as the wayward Jack. A selection from *The Hunchback* introduced Mr. W. H. Kendal to the unaccustomed task of Master Walter. "The Screen Scene," from *The School for Scandal*, brought forth Miss Katherine Hickson (an old favourite, if we mistake not) as Lady Teazle, Mr. Horace Wigan acting Sir Peter. The bill further provided selections from *As You Like It*, in which Miss Wallis, as Rosalind, and Mr. E. Compton, as Orlando, appeared.

Having held its place on the bills for 150 nights, *Truth* was withdrawn on Tuesday, August 5, *Betsy*, a new comedy in three acts, by F. C. Burnand, taking its place on the following evening. To the *Bébé* of MM. Hennequin and de Najac, brought out at the Gymnase in 1877, Mr. Burnand acknowledges his indebtedness for the materials of his work. The French play was, in its original form, held to be too indelicate for our stage; and its adapter must have experienced some difficulty in expunging all that was unsuited to English tastes without the sacrifice of the mirth-producing power of the original. The success which *Betsy* has attained is evidence of the clever manner in which Mr. Burnand has accomplished a difficult task. Among the three-act farces which, during recent years, have grown into public favour, this piece is entitled to a high place. A writer, unusually well-informed in theatrical matters, says:—"Its action is ingenious and comic, its characters are clearly defined, and its dialogue is mirthful." The interpretation at the Criterion is also satisfactory. This comedy has been preceded for some time by a comic drama in two acts, by Mr. Alfred Maltby, entitled *Filted*, described on the bills as an "old story retold," which is as true in a dramatic as in a general sense.



Betsy. Act II.

IMPERIAL THEATRE.



"LADY BOUNTIFUL."
(*The Beaux' Stratagem*.)

In February this theatre (formerly known as the Royal Aquarium Theatre) came under the management of Miss Litton, who inaugurated a welcome alteration in the class of plays hitherto presented on its stage. Having previously tested the attractive qualities of that thoroughly English play *She Stoops to Conquer*, with audiences assembled at the afternoon performances, at Easter she transferred it to the evening's programme. The cast was sufficiently good to merit the favour which the revival met with from the public. Miss Litton herself played Miss Hardcastle; the part of Miss Neville was sustained by Miss Meyrick (a niece of the popular actor, Mr. Billington); and Mrs. Stirling acted the part of Mrs. Hard-

castle. Of the male characters, Mr. Ryder played Hardcastle; Mr. Lionel Brough, Tony Lumpkin; Mr. E. F. Edgar, Hastings; and Mr. H. M. Pitt, Young Marlow—a character which had been previously undertaken by Mr. Farren. The performance was, on the whole, very creditable to everyone concerned. The female personages were, however, much the best acted; it would have been difficult, for example, to match in grace and picturesqueness the younger ladies of the comedy, represented by Miss Litton and Miss Meyrick. Both these actresses did much more than merely "look" the characters. The archness and vivacity of their style and bearing were very pleasant and natural, and both conceived and expressed in the true spirit of the time in which Goldsmith wrote, and of the society he drew. There was no touch, either of extravagance or affectation, in their tone or manner; the quaint-sounding phraseology, no less than the quaint-looking dress, became them, as theirs by right of the characters they had assumed. Mrs. Stirling displayed her old animal spirits and brightness as Mrs. Hardcastle, and Mr. Lionel Brough played Tony Lumpkin (a favourite part of his) with admirable vivacity and comic power. A good scene, representing the interior of Mr. Hardcastle's house, sufficed

for the principal portion of the action. The piece "ran" till Saturday, July 26.

During the summer season the Vokes Family gave a series of afternoon entertainments here, in which were included Buckstone's farce, *A Rough Diamond*; their own "original, musical, laughable, saltatorial extravaganza," entitled *Fun in a Fog*, and Buckstone's old musical comedy, *Josephine, the Child of the Regiment*, with *The Belles of the Kitchen* serving as an afterpiece.

On Wednesday, April 23, a "new" burlesque of an old play, which has been burlesqued time and time again, was produced, the author being Mr. W. Younge, a clever actor, well known to audiences at the Prince of Wales's Theatre. *The Lady of Lyons* is the title of this entertainment, which derived most of its importance, and not a little of its attractive qualities, from the fact that Miss Lydia Thompson and Mr. Lionel Brough were engaged for the leading parts.

H.M.S. Pinafore having, during the summer months, run into stormy latitudes, "that A 1, well-built and favourite craft" (or a considerable section of her) found a harbour of refuge here. The Directors of the Comedy-Opera Company (Limited) begged in the daily Press to announce that they had taken the Imperial Theatre "for the continuation of the run of *H.M.S. Pinafore*, which was written expressly for them by Messrs. Gilbert and Sullivan; and commenced under their direction at the Opéra Comique Theatre." Accordingly the little opera was performed here with "a largely increased chorus and orchestra, under the direction of Mons. Van Biene." Mr.

J. G. Taylor, a comic actor of great ability, and long a favourite on the London stage, essayed the character of Sir Joseph Porter, K.C.B., and thoroughly succeeded in reproducing the well-known idiosyncrasies of that august functionary. Miss Mulholland, a lady who, heretofore, had been more frequently heard in the concert-room than on the stage, appeared as Josephine, and worthily supported Captain Corcoran and the First Lord.

It being the praiseworthy ambition of the management to win for the Imperial Theatre a reputation for the careful representation of the standard comedies, in fulfilment of this purpose *The Beaux' Stratagem* was selected as the first of a series to be produced during the winter season. This play, written by George Farquhar,



"MRS. SULLEN."
(*The Beaux' Stratagem*.)

was first acted at the Haymarket in 1707, and is said to have been completed in six weeks, and during an illness which proved fatal. It remained a stock piece down, at least, to the close of the last century, was last revived in London during Mr. Buckstone's management of the Haymarket Theatre in 1856, and was reproduced by Miss Litton at the Imperial Theatre on Monday, September 22 of the present year. "*The Beaux' Stratagem*, though crowded with bustling scenes" (remarks the dramatic critic of the 'Daily News'), "relates to nothing but the impudent escapades of two men of fashion in a country town, though an interesting association lies in the fact that the town was Lichfield, destined to become for ever suggestive of the illustrious names of Garrick and



The Beaux' Stratagem. Act II.

Johnson. The knavish innkeeper in whose house the adventurers obtain information of the 'great fortunes' of the neighbourhood; the town-bred gentlemen, who take it in turns to enact the parts of servant and master, and whose fortune-hunting propensity is redeemed by certain qualities of heart and head; the charming Mrs. Sullen, and her morose, dram-drinking husband; the Lady Bountiful, still famous (for who has not employed the name of this worthy lady for rhetorical or conversational allusion?); the genially impudent Irishman, Foigard; the sweetly roguish Cherry; the slow and stolid yet shrewdly humorous Scrub; the gay highwayman, Gibbet, with his cut-throat companions—are all characters which, if in no wise profoundly studied, are yet cleverly conceived, well defined, and skilfully contrasted."

Of the *dramatis personæ*, Mr. Brough's Scrub was most

worthy of attention as realizing very completely the old style of comic acting. Delightfully quaint and picturesque in her dress, Miss Litton was a pleasing representative of the ill-used but winning Mrs. Sullen; and Mrs. Stirling acted the character of Lady Bountiful with naturalness and humour. Mr. J. Bannister as Foigard, and Mr. Kyrle Bellew as Gibbet, were entitled to more than ordinary praise.

On Wednesday, October 15, the management revived Colman's comedy, *The Poor Gentleman*; and on the 29th of the same month produced a comedy in three acts (first performed a couple of years ago at the Prince of Wales's Theatre, Birmingham), entitled *Light and Shade*, from the pen of Mr. F. W. Broughton. Being the first important work of its author, it has claims upon the notice of playgoers which deserve favourable recognition.

The following comedies are advertised as likely to be revived at this theatre in the course of the season, viz.: *The Busybody*, *The Rivals*, *The Clandestine Marriage*, *The Way to Keep Him*, *She Stoops to Conquer*, *All in the Wrong*, *The School for Scandal*, &c.

GLOBE THEATRE.

Nothing new can be said respecting a play which has reached its 600th night of representation. This is the present fortune of the English version, by Messrs. Farnie and Reece, of M. Planquette's comic opera, *Les Cloches de Corneville*, first performed in London at the Folly Theatre in February 1878. The original achieved in Paris a success, as remarkable in its way as that of Mr. Byron's famous comedy at the Vaudeville, when it is borne in mind that



"GASPARD."
(*Les Cloches de Corneville.*)

long "runs" are comparatively rare upon the French stage. More than one cause may be said to have contributed to this satisfactory result. The distinctness of its incidental melodies, the real dramatic interest centred in the character of the old miser Gaspard, and the scope afforded to the scenic artist, and his ally the costumier, all served to attract attention to M. Planquette's agreeable work.



Les Cloches de Corneville. Act I.

Several changes have been made in the original English cast since the opera was first produced in London ; but Mr. Shiel Barry still retains his old place as Gaspard, and Miss Kate Munroe has recently returned to play her original part of Serpolette. It is needless to say more of Mr. Shiel Barry's performance than that it remains, what it was from the first, one of the most striking which the modern stage within our recollection has seen. Miss Munroe is a singularly pleasing actress and singer, and her return is of unquestionable advantage to visitors and players both. Mr. Wilford Morgan, besides acting the character of the Marquis with grace and animation, looks the part completely ; and the value of his experience on the operatic stage, added to his high musical attainments, can hardly be overestimated. The humours of Mr. Edward Righton and Mr. Ashford ought not to be overlooked ; nor should the graceful singing of Miss Clement and Mr. Darrell be passed by without proper acknowledgment. At present the popularity of *Les Cloches de Corneville* shows no signs of exhaustion.

OPÉRA COMIQUE THEATRE.

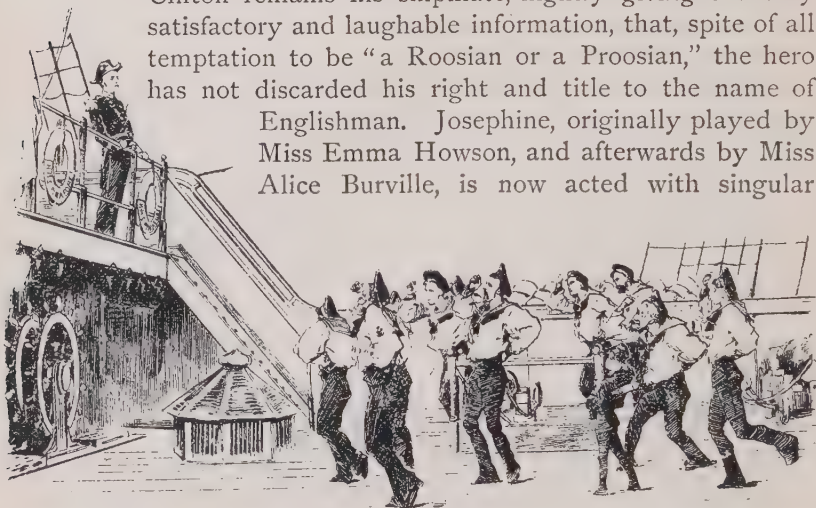
Performed here for the first time in May 1878, the "entirely original, nautical, comic opera," in two acts, entitled *H.M.S. Pinafore*; or, *the Lass that Loved a Sailor*, written by W. S. Gilbert, and composed by Arthur Sullivan, has retained its popularity for considerably more than a twelvemonth. Nor does there seem, at present, to be any signs of diminution in the pleasure and amusement which the performance of this piece nightly affords. The little theatre is amply filled with an audience as enthusiastic in praise of the music, and as eager to be pleased with the songs of the sailors, the drolleries of the "First Lord," and the coquettish ways of Captain Corcoran's fair daughter, as when the *Pinafore* was first launched into public favour. There will be no difficulty in giving a reason for the lasting success of this play, and we may conveniently borrow one (which very exactly represents our own views as to the qualities of *H.M.S. Pinafore*) from an anonymous writer in an American periodical. Says this contributor: "It [the opera] is the best light musical comedy written in our language since *The Beggar's Opera*—not excepting Sheridan's *Duenna*, or Moore's *M.P.* And the *Pinafore* has the advantage over *The Beggar's Opera*, in that it contains nothing to offend the most fastidious. It has the lightness, the brightness, the airy cleverness, in short all the good qualities of the best French opéra-bouffes—with none of the bad,—none of the blemishes which so often disfigure even the finest French humour. *H.M.S. Pinafore* has a purely English story, set in simple action and told in simple language. Its humour, its satire, its moral—all these are as clean, as honest, as healthy as the most rigid respectability could desire."

There have been some few changes introduced in the cast since the play was first produced at this theatre. Mr. George Grossmith still, however, enacts the part of the Right Hon. Sir Joseph Porter, K.C.B., and a more whimsical and humorous impersonation could not be well imagined. Mr. Rutland Barrington's portrait of Captain Corcoran is true to the life. We have no hesitation in saying that it is one of the most admirable studies from the quarter-deck ever



"SIR JOSEPH PORTER,
K.C.B."
(*H.M.S. Pinafore*.)

seen on the stage. Mr. Barrington has physical qualities too which eminently fit him for the rank he assumes ; and from his cocked-hat to his boots, from his manner of standing at the handrail to receive the salute of his crew when he first appears on deck, to the habit he encourages of keeping his hands fast behind his back, he presents a perfect and familiar type of naval officer. Moreover, his acting throughout is in excellent taste, quite as faultless in style as the lace and epaulettes which adorn his coat. Mr. George Power still appears to advantage as the sentimental seaman, with his pleasing tenor voice and defiance of all nautical rules ; and Mr. Clifton remains his shipmate, nightly giving the very satisfactory and laughable information, that, spite of all temptation to be "a Roosian or a Proosian," the hero has not discarded his right and title to the name of Englishman. Josephine, originally played by Miss Emma Howson, and afterwards by Miss Alice Burville, is now acted with singular



H.M.S. Pinafore. Act I.

gracefulness and charm of manner by Miss Blanche Roosevelt, who some two years ago, in the name of Rosavella, made a successful *début* at the Royal Italian Opera, Covent Garden, in *La Traviata*.* The thoroughly humorous bumboat woman of Portsmouth Hard is still played by Miss Everard, who deserves as much praise as anyone in the company for her amusing representation of a once-familiar and not unimportant adjunct of H.M. ships in commission. Last, though least, a word of commendation is due to Mr. Tom Tucker, R.N., in our opinion as good a specimen of a "midshipmite," and as well drilled in the business of his vocation as any young gentleman of his years and rank ever entered upon the books of a London theatre. We regret that the claims of

* Some changes have been made in this cast since the above was in print. Miss Roosevelt's place is now filled by Miss Loveday, and Mr. Clifton's name no longer appears on the bills.—ED.

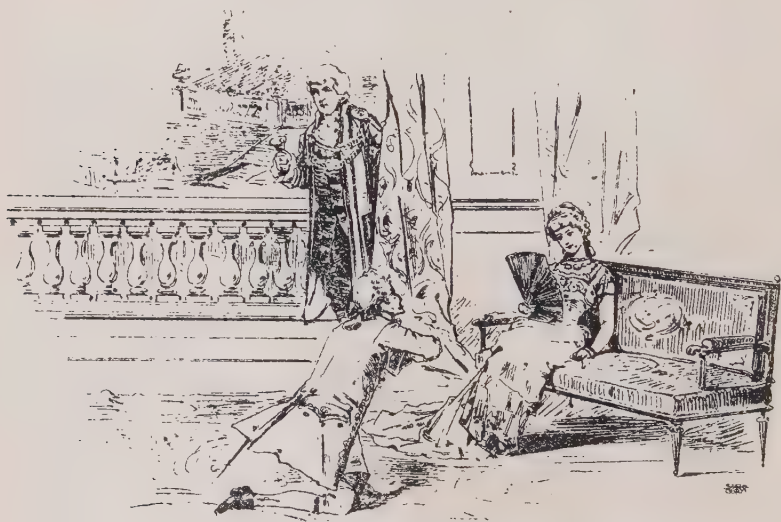
this young gentleman should have been very generally ignored in all notices of *H.M.S. Pinafore* which have appeared in print. The way in which he has performed his duty as officer of the watch for twelve months, not only reflects great credit on his commanding officer, but affords admirable proof as well, of the care and pains which have been employed in the production of this most amusing and pretty opera.

STRAND THEATRE.

At this house, whose reputation for burlesque in recent years has not been so vigorous or well-sustained as formerly, the year began with "a new musical extravaganza," by Messrs. Chas. Ross and A. G. Freer, entitled *The Desperate Adventures of the Baby*, the chief attraction of which was the music, skilfully arranged and adapted by Mr. John Fitzgerald. The piece "ran" for five weeks, and was succeeded on the bills by a "farcical comedy in three acts," entitled *The Snowball*, from the pen of Mr. Sydney Grundy, which was received with considerable favour by the patrons of the theatre. No small measure of this success was due, however, to the excellent acting of Miss Lottie Venne in the part of Penelope, who, as performed by this young actress, became one of the most prominent and pleasing characters in the play.

On Saturday, April 12, Offenbach's comic opera *Madame Favart* (originally performed at the Folies Dramatiques, Paris, in January of the present year) was produced here. To this work MM. Chivot and Duru have furnished the original libretto, which is of the liveliest kind, and admirably fitted for gay, sparkling music. Mr. H. B. Farnie is responsible for the English version. The subject is founded upon the amorous propensities of the celebrated Marshal Saxe, whose devotion to the fair sex is the theme of a host of French plays, poems, novels, and anecdotes. Madame Favart, wife of the composer of that name who, later in his career, was appointed manager of the Paris Opéra Comique, had the misfortune (so runs the story) to attract the notice of this "lion in love." At the period of her introduction to the Marshal she was known as Mdlle. de Chantilly, and the military hero became enamoured of her owing to the fascinating manner in which she played the character of Nicette, in *La Chercheuse d'Esprit*; and a fatal conquest it proved for the artist. The Marshal was about to quit Paris for his campaign in Flanders, and in those days

a company of actors followed the French army. He offered Favart the direction of the *troupe*, a position which the composer accepted. Saxe received him like an intimate friend, gave him handsome presents, and, in fact, placed him under such obligations that when the engagement of Mdlle. de Chantilly was insisted upon Favart could not refuse. The arrival of the actress in the camp was a complete triumph; but her admirer soon began his persecution, and the husband and wife had to run away. These incidents, skilfully arranged and adapted, form the groundwork of the libretto. The Marshal is, however, ingeniously kept in the back-



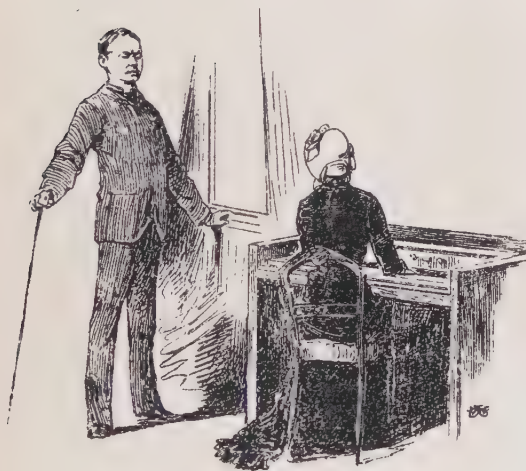
Madame Favart. Act II.

ground, and the endeavours of one of his military subordinates, a vain old beau, the Marquis de Pont Sablé, to find Madame Favart, furnish the principal interest of the play. Ultimately Madame is freed from the persecution of M. le Maréchal, and all ends happily through the interposition of royalty.

Miss Florence St. John, in the title rôle, has secured for herself, and the character she plays, a popularity which has been fairly earned. This lady (whose first appearance on the London stage was made in the part indicated) is gifted with many personal attractions, added to which she has a fresh, tuneful, and sympathetic voice, possessing sufficient power and flexibility to render with effect even more elaborate music than that of *Madame Favart*. Her singing of the "Convent Song," and of the pretty

melody of the pretended Countess in the second act, proves her to be an accomplished vocalist; while the freshness and gracefulness of her acting furnish welcome evidence of her dramatic capabilities. Other parts in the opera are well performed, and rendered very amusing, by Miss Cameron and Messieurs Ashley and Marius. *Madame Favart* seems likely to enjoy the patronage of supporters of opéra-bouffe for some time to come.

VAUDEVILLE THEATRE.



Two Roses. Act II.

With the 1362nd night of its representation, Mr. Byron's famous comedy, *Our Boys*, may be said to have considerably exceeded the utmost limit of a successful "run," and the management, doubtless unwilling to damage the reputation of so admirable a play by giving the public too much of it, erased it from the bills on Friday, April 18, 1879. Without the

intermission of a single night, *Our Boys* was followed by a new comedy in three acts, by the same author, entitled *The Girls*. Like its predecessor, the new play presented a story of purely dramatic interest, and put in fairly effective contrast vulgarity and culture; like it, too, *The Girls* appealed to a class of emotions which are in the possession of most playgoers, and are at once the most responsive and the easiest to reach.

The plot of *The Girls* turns upon the contrast between two theories of marriage—the marriage for money and the marriage for love. Mr. and Mrs. Clench have each a daughter by a former marriage. Mr. Clench is inclined to look to the solid advantages of wealth and position, and his daughter Mabel shares his views.

Mrs. Clench, on the other hand, has instilled into her daughter, Clara Merton, a contempt for pecuniary considerations. Under these circumstances Mabel, with her father's approval, accepts the suit of Mr. Plantagenet Potter, a City gentleman, who atones for ingrained meanness, habitual insolence, and insufferably vulgar manners by the reputation of a great fortune; while Clara gives her heart and hand to Tony Judson, a young sculptor, whose chisel seems to yield to its possessor a somewhat uncertain income.

After a supposed lapse of eighteen months we are shown Mabel living luxuriously in a noble mansion, but ill-treated by her husband and unhappy; while Tony and his wife, though poor, are blessed with a cheerful and contented frame of mind. These twain are on a visit to the Potters, and have been much shocked both by the purse-proud insolence of Potter, and by his rudeness, and even personal violence towards his inoffensive wife and her family. A crash comes, Potter is ruined, and as the curtain descends Mr. Clench is understood to be involved in his fall. Two years are imagined to have passed before the curtain rising again reveals the Judsons and the Clenches, with Mrs. Potter—who has left her violent husband, with good and sufficient cause—living together in poverty, but keeping up their spirits as best they may. Nothing has been heard of the brutal Potter during the period mentioned; and the neglect of a certain Lord Aspland to return from his travels and pay for a heavy commission in the way of sculpture has reduced the little circle to painful straits. It is in this position of affairs that Potter, sadly reduced and in miserable clothing, makes his appearance in the capacity of a sculptor's model at Judson's lodgings, where his forlorn state and somewhat tardy penitence excite the compassion and finally secure the forgiveness of his ill-used wife. Nothing is now needed but better fortune, and this is speedily supplied by the sudden return of Lord Aspland, and the no less sudden intelligence of the realization of Potter's long-baffled expectations from a wealthy uncle.

Notwithstanding that it contained many smart sayings and some clever sketching of character, the verdict on the new play was unfavourable. No one could feel much interest in its story, and the intrinsic merit of its plot was of the smallest. Indeed, but for the powerful acting of Mr. James (Plantagenet Potter), and the careful and successful performances of Mr. Thorne (Tony Judson), Mr. Farren (Josiah Clench), and Miss Bishop (Mabel Clench—Potter), Mr. Byron's comedy, *The Girls*, was in serious peril of being shipwrecked on the opening night. The care with which it was acted, and the *prestige* of the house alone saved it; but after a compara-

tively short series of performances it was withdrawn in favour of Mr. Albery's *Two Roses*, revived at this theatre for the second time. "Of the cast by which this play was first presented, in 1870, only one, Mr. Thorne, remains. He is still the blind Caleb Deecie; the career of the first Digby Grant, Mr. Henry Irving, needs no comment; Mr. George Honey, 'Our Mr. Jenkins,' is otherwise engaged; Miss Amy Fawsitt and Mr. H. J. Montague, who formerly played the lovers, Lottie and Jack, are dead; Miss Ada Newton rarely acts; Mr. W. H. Stephens, the original Mr. Furnival, is not in the theatre, nor is the first representative of the severe Mrs. Jenkins forthcoming. The characterization of Mr. Albery's comedy is one of its strong points, the people in the story being drawn with some care and effectively contrasted; and though pleasant memories of the originals are by no means destroyed by their successors, the piece is now for the most part well played. Mr. Howe brings out with much skill the points of Digby Grant's unworthy character; and Mr. James, as in the former revival, creates hearty laughter by his amusing picture of 'Our Mr. Jenkins.' The new Jack is Mr. W. Herbert, whose good qualities have seldom been more favourably shown."* During the revival, the farce of *Our Domestics* (first played at the Strand Theatre, June 15, 1867), with Messrs. James and Thorne in their original parts, followed the comedy, which was preceded by a comedietta called *Home for Home*, written by Mr. Richard Lee. It is worthy of mention that Mr. Howe, for no less than forty years a member of the Haymarket company, joined this theatre on August 16. He took the place of Mr. W. Farren in the comedy of *The Girls*, and, as we have already noticed, Mr. Irving's original part in the revival of *Two Roses*. Mr. Howe's stage experience is, with one or two exceptions, larger than that of any other living actor, and his engagement here should be a distinct gain to the Vaudeville company.



"OUR MR. JENKINS."
(*Two Roses*.)

It has been announced that the revival of Mr. Albery's *Two Roses* is expected to occupy the bills until the Christmas holidays, when a comedy on which Mr. Burnand is engaged will be produced here.

* 'Daily News.'

FOLLY THEATRE.

One of many theatres, in the early part of 1879 under the management of Mr. Alexander Henderson, the "Folly" advertised as an inducement to enter its doors, "a grand holiday entertainment, more screamingly funny than any pantomime in London." The following pieces comprised the nightly programme for January, viz. a farce, entitled *A Husband in Cotton Wool*; a new comedy-drama in three acts, by H. W. Williamson, called *Retiring*; and Mr. W. S. Gilbert's "eccentricity," in three acts, entitled *The Wedding March*. Among leading members of the company retained to extract the fun from this inviting entertainment were Messieurs Lionel Brough, W. J. Hill, and J. G. Grahame; and Mesdames Lydia Thompson, Rose Cullen, and Carter. On Saturday, January 25, a new burlesque, written by Mr. Reece, and suggested by the opera of *Carmen*, the title of which it borrowed, was performed in lieu of two of the plays mentioned. The new piece was sufficiently successful to be retained on the bills as the principal attraction until Saturday, March 15, when Mr. Henderson's winter season came to an end.

On Monday, April 14, the theatre was reopened, under the auspices of Madame Selina Dolaro, who produced a comic opera entitled *The Dragons*, being the English version, by Mr. Henry Hersee, of *Les Dragons de Villars*, by Maillart; a new farce from the pen of Mr. B. H. Hilton, entitled *Heavy Fathers*, forming the introductory piece. Aimé Maillart's work, the libretto of which is by Messrs. Cormon and Lockroy, was produced with the

greatest success on September 19, 1856, at the Paris Lyrique, and was afterwards transferred to the Salle Favart (Opéra Comique), where Madame Galle-Marié achieved a triumph as Rose Friquet, the chief character. The same work, performed by an excellent troupe of French operatic artistes, was, later, received with considerable favour at our own Gaiety Theatre. As Maillart is little known in



"CHAWLES."
(*A Fool and his Money.*)

England, it may be desirable to state that he was born at Montpellier in 1817, that he studied at the Paris Conservatoire, chiefly under Halévy, and gained the Prix de Rome in 1841, and that *Les Dragons de Villars* is the most popular among his operas.

It was not unreasonable to assume that the public would so far acquiesce in Madame Dolaro's judgment, in producing a French piece found to be of so popular and attractive a character, as to patronize a theatre where an English version of it was to be seen. Notwithstanding the efficient services of Madame Dolaro, herself, (as Rose), and of her colleagues, Mr. F. H. Celli (Sergeant Bellamy), Mr. C. J. Campbell (Sylvain), Mr. F. Leslie (Thibaut), and Miss Alma Stanley (Georgette), *The Dragoons* failed to obtain a favourable verdict, and was very soon withdrawn. The lack of any special interest in the story of the piece doubtless contributed not a little to this unsatisfactory result. The heroine is Rose Friquet, a peasant girl of the "petite Fadette" type. She is an orphan and is shunned by the villagers, who are in fear of her ready wit and tongue. Her love for Sylvain and her trials in gaining the hand of that rustic swain are the subject of the plot, in which a band of political fugitives, the dragoons in pursuit of them, and the gallant sergeant of the latter, play more or less important parts. A jealous old farmer and his pretty wife Georgette, who flirts with the sergeant, complete the group of characters. It is by the honesty and courage of Rose that the fugitives are conducted safely across the frontiers, in spite of the watchfulness and the intrigues of the gay dragoon.

Subsequently *La Périchole* was revived, and ran till almost the end of the term of Madame Dolaro's management. The programme was varied by the introduction of the two following novelties, neither of which, however, were successful, viz. "an extravagant eccentricity" in two acts, translated from the French by Mr. F. Desprez, entitled 1,313; and an English version of *La Cagnotte*, by an anonymous writer, called *Lord Mayor's Day*. On Saturday, July 12, an original "melodramatic burlesque," by Messrs. Savile Clarke and Lewis Clifton, was produced here, under the title of *Another Drink*, "being the only unauthorized version of *L'Assommoir*." The early scenes of that drama were cleverly parodied, and Mr. G. W. Anson played the principal character. The same actor appeared to greater advantage, however, in the revival of the comic drama *The First Night*, which preceded it. In this piece Madame Dolaro was also very successful in the leading female rôle.

On Monday, November 17, the "Folly" will be opened by

Mr. Toole, who has acquired possession of the remainder of the lease, about two years. He will begin with a revival of *A Fool and His Money* and *Ici on Parle Français*. The first novelty to be produced under the new management is a new and original comedy of modern life, in three acts, written by Mr. H. J. Byron, and entitled *The Upper Crust*.

COURT THEATRE.

On Saturday, the 4th of January, this theatre reopened, for the fifth season under Mr. Hare's management, with *A Scrap of Paper*, Mr. Palgrave Simpson's ingenious version of M. Sardou's *Les Pattes de Mouche*, and *A Quiet Rubber*, Mr. Coghlan's successful adaptation of *La Partie de Piquet*. Both of these plays are well known. The first, originally produced in Paris in 1860, was subsequently acted at St. James's Theatre by a French company under M. Talaxy's direction, and afterwards attracted the attention of the late Charles Mathews, who presented it on the English stage under the title of *The Adventures of a Billet-doux*. Mr. Palgrave Simpson's adaptation was first performed at St. James's Theatre in 1861, with the late Alfred Wigan and the late George Belmore, Messrs. S. Emery, H. J. Ashley, and Mrs. Alfred Wigan and Miss Herbert in the cast. The second is of less remote origin, and is exclusively associated with Mr. Hare's régime at the Court Theatre.

The story of *A Scrap of Paper* has been repeatedly told, and being familiar to the majority of playgoers it will be unnecessary to detail its incidents. The two principal characters—Colonel Blake and Susan Hartley—on whose motives and actions the play turns, who may be said, indeed, to constitute the play, were once more presented by Mr. and Mrs. Kendal. To Mr. W. Younge was entrusted the part of Archie Hamilton, in a previous revival played by Mr. Hare. Mr. Wenman (late of Mdle. Beatrice's company) sustained the character of Sir John Ingram; Mr. Mackintosh made his first appearance on the London stage as Dr. Penguin; and Mrs. Gaston Murray (as Mrs. Penguin), Miss Grahame (as Lucy



"LORD KILCLARE."
(*A Quiet Rubber*.)

Franklin), and Miss Kate Pattison (as Lady Ingram) completed a very efficient cast.

The second piece, *A Quiet Rubber*, not so widely known as the comedy mentioned, but agreeably remembered for the ingenuity of its story, and the humour and sprightliness of its dialogue, again depended for its success on the acting of Mr. Hare. He appeared in his original part of Lord Kilclare—a performance marked with those delicate and minute attentions to detail which invariably distinguish his playing. To the maturing of this favourite character Mr. Hare must have devoted immense pains and study. It is not easy to imagine anything more true to nature than the fierce and excitable old man, with his stooping gait, his bent fingers scarcely retaining their full prehensile power, the fading vision which compels him to hold things at a distance to see them, and some other points all equally lifelike and admirable in art. Mr. Hare's Lord Kilclare is one of the most finished studies to be seen on our stage.



Fernande. Act II.

At a *Matinée* on February 15, *The Ladies' Battle*, adapted by the late T. W. Robertson from the French of MM. Scribe and Legouv   (*La Bataille des Dames*), was performed here. Prior to its production at the Court Theatre it was better known on the private than on the public stage; though previous adaptations of the original were not unfamiliar to London playgoers of thirty years ago. Following is the cast of *The Ladies' Battle* as performed under Mr. Hare's management:—

The Baron de Montrichard, Mr. Hare.
Henri de Flavigneul, Mr. W. Herbert.
Gustave de Grignon, Mr. Kendal.
L  onie de la Villegontier, Miss C. Grahame.
The Countess d'Autreval, Mrs. Kendal.

Being particularly well acted by Mr. and Mrs. Kendal, and sufficiently well by the rest of the company, the piece, at its first representation, met with the just and unanimous applause of a very crowded theatre. Its subsequent success proving equally satis-

factory, it was thereupon transferred to the regular bills as the principal piece of the evening.

On March 1, was produced here "a new and original comedietta," entitled *Cousin Dick*, from the pen of Mr. Val Prinsep, who thus again showed himself capable of winning distinction in another domain of art than that in which he has been hitherto conspicuous. It contains but three characters (originally, and very charmingly, played by Miss Pattison, Miss Grahame, and Mr. Wenman), and is equally simple in plan and execution. For a first effort in the drama, *Cousin Dick* is deserving of much praise, the characters being distinct and the dialogue fresh and effective. It



Courtship. Act II.

served as the opening piece for the remainder of the season; the principal play of the evening being succeeded, for a few weeks, by *Uncle's Will*, in which Mr. and Mrs. Kendal played their original parts.

At a *Matinée* on Saturday, April 19, was performed here (having been first presented on the stage at the Prince's Theatre, Manchester, in October 1877), a comedy in three acts, by Mr. G. W. Godfrey, entitled *The Queen's Shilling*, afterwards, it will be noticed, selected by Mr. Hare for the principal piece of the opening night of his management at St. James's Theatre. Mr. Godfrey's play derives its origin from *Le Fils de Famille* of M. Bayard, first produced at the Gymnase, Paris, in 1852, and is the third adaptation of that play provided for the English stage. The first of these was *The Lancers; or, the Gentleman's Son*, given in 1853 at the Prin-

cess's by Charles Kean; the second being *The Discarded Son*, translated and produced at the Adelphi in the same year by Mr. B. Webster. Eighteen years later the French play was given at St. James's Theatre by M. Lafontaine, who sustained in it his original part of the colonel. The French piece sets forth the escapade of a young gentleman who enlists in the army, is arrested for a trifling offence by the orders of a martinet colonel, escapes from the guard-house, and appears at an evening party, where he provokes the colonel to challenge him to a duel. After many dangers, the young soldier is rescued, partly by the ingenuity of the colonel's betrothed, and partly by the timely arrival of a discharge from the army; and he has finally the good fortune, not only to win the lady's preference, and thus save her from a distasteful union, but also to obtain from the colonel a chivalrous forgiveness. This piece, which is essentially French in its picture of society, has by Mr. Godfrey been, not merely translated, but adapted to a locality and to personages supposed to be English. *The Queen's Shilling* was excellently acted, as indeed, have been most of the plays produced at the Court Theatre under the *régime* of Mr. Hare. Mr. Kendal, as Frank Maitland, the young soldier enlisted in the name of Esmonde, has seldom been seen to greater advantage; while Mrs. Kendal's performance of the astute, but thoroughly womanly and pleasing Kate Greville, the object of his affections, is one of the best of her many impersonations. The Colonel Daunt of Mr. Hare was another study from the life, admirable in every detail. No further change was made in the bills during the remainder of the season; the pieces performed nightly being *The Ladies' Battle*, *Cousin Dick*, and *Uncle's Will*.

On Saturday, the 19th of July, Mr. Hare's management was brought to a close with performances of *The Ladies' Battle* and *A Quiet Rubber* for his benefit. For nearly five years he had conducted the fortunes of the Court Theatre; and by his judicious selection of plays, by the taste and liberality he displayed in their production, and by the care taken to ensure for them adequate representation, he succeeded in advancing it to a front place among the London theatres. During the period of his management six original plays were here produced:—*Lady Flora*, by Mr. Coghlan; *Brothers*, by the same author; *Broken Hearts*, by Mr. Gilbert; *The House of Darnley*, by Lord Lytton; *A Nine Days' Wonder*, by Mr. Ardé; and *Olivia*, by Mr. Wills. One of the most successful of the revivals initiated by Mr. Hare was the *New Men and Old Acres* of Mr. Tom Taylor.

On Saturday, September the 20th, the theatre reopened under

the control of Mr. Wilson Barrett, an actor of some ability, and a provincial manager of considerable experience. In this venture he had the advantage of the co-operation of his wife (an actress of long-established reputation, better known to the public in her maiden-name of Heath) and the support of Mr. Charles Coghlan, recently returned from a long and successful professional tour in America. Mr. Barrett had, besides, recruited a company of more than average strength. He "opened" with Mr. Sutherland Edwards's version (with the same title) of Victorien Sardou's comedy *Fernande*. The English piece was first performed, with considerable success, at St. James's Theatre, October 15, 1870, under Mrs. John Wood's management. The later interpretation of the play was hardly so satisfactory as the earlier, though genuine merit was displayed by members of Mr. Barrett's company in more instances than one. As the revengeful Clotilde, Miss Heath acted with force and variety of resources; Mr. Wilson Barrett gave a very popular impersonation of Pomerol; and Mr. Coghlan represented the Marquis with remarkable sincerity, power, and concentration. On Thursday, October 16, a new comedy by Mr. Byron, entitled *Courtship; or, The Three Caskets*, took the place of *Fernande*, and was received with much favour.

ROYALTY THEATRE.

The opening season of 1879 at this theatre commenced with a renewal of the management of Miss Kate Santley, and the pro-



Crutch and Toothpick. Act I.

duction on the first night of Mr. H. T. Arden's farce, *An Injured Female*, in which the clever and versatile actress Miss Caroline

Parkes sustained three characters ; a comedy of Palgrave Simpson's, entitled *Little Cinderella*, in which Miss Santley appeared in the leading part ; and a two-act comic opera, called *Tita in Thibet*. At the end of a month Miss Kate Santley retired from the duties of manager, and was succeeded, for a brief season, by Mr. James Mortimer, who placed on the stage "an entirely new comedy in

three acts, adapted," by himself, "from Sardou's *La Papillonne*," entitled, *A Gay Deceiver*. "A first-class comedy company," according to the advertisements, assembled to do honour to this play, which, however, proved unattractive, and was presently withdrawn.

On Easter Monday, April 14, Mr. Edgar Bruce opened the house, and was more successful in enlisting the patronage of the public, with a "comedy of the day," in three acts, adapted from the French by Mr. George R.

Sims, entitled *Crutch and Toothpick*. This is a fairly amusing piece of a farcical kind, the intention of which is praiseworthy, inasmuch as the



"ADONIS,"
(*Venus*.)



"CUPID AND PSYCHE."
(*Venus*.)

comedy aims at satirizing the special form of modern folly mentioned in the bills. Whether it has succeeded in effecting any desirable change in the habits and manners of "the representatives of the crutch and toothpick school," time and Mr. Sims alone can tell. The play has had a protracted run, however ; and although the story it has to tell is in some respects disappointing, we may trust its moral has not been thrown away.

Venus, a new burlesque by E. Rose and A. Harris, first performed on Monday, July 14, is the only other new play which has been produced here during the season. It serves to amuse an audience for an hour or more, and in this respect is entitled to be numbered, among pieces of its kind, as successful.

DUKE'S THEATRE.

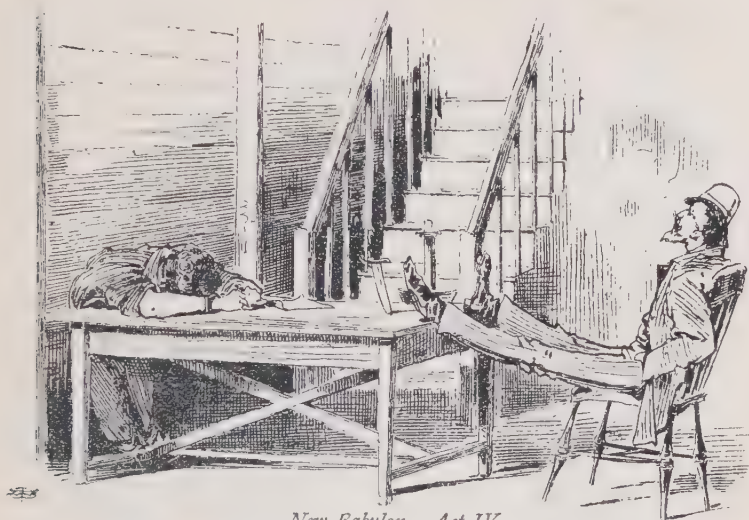
Preceded, in January, by revivals of Boucicault's drama, *The Colleen Bawn*, and Douglas Jerrold's old, but always welcome play, *Black-Eyed Susan*—which pieces proved sufficiently attractive to be retained on the bills for six weeks—on Monday, February 10, was performed here, "for the first time in London, a new and powerfully-constructed drama, in a prologue and four acts," entitled *New Babylon*, from the pen of Mr. Paul Meritt. This piece has been described as "a mixture of Moncrieff's *Tom and Jerry* and Boucicault's *Formosa*," and its general character may be judged from the following powerfully-worded advertisement of its leading attractions: "*New Babylon*, by Paul Meritt, is the talk of London—Stalls filled nightly by the *élite* of Town, and the Theatre crowded in every part—The most attractive drama ever written—Suits all classes. The Collision on the Atlantic; Tattersall's with its Sale of Horses; Cremorne with its Dancing Platform and 10,000 Lights; Goodwood on the Grand Race-day; The Thames Embankment with its Electric Witness; and Seven Dials by Night, are Pictures of Real Life which must attract."*



"EZRA LAZARECK."
(*New Babylon*.)

Illustrating, according to the foregoing programme, scenes and incidents of modern London life, *New Babylon* depends for its attractions, as such plays are generally content to depend, more upon scenic effect than upon brilliancy of dialogue or clever acting. Still, Mr. Meritt's play exhibits some good acting as well; Miss Caroline Hill, for instance, gives a powerful interpretation of the dual rôle Bel Lorrimer and Eunice; Mr. G. F. Sinclair is capital as the O'Sligo, an Irish swindler and "welcher"; Mr. Wilmot as Ezra Lazareck acts with his usual success; and Mr. Clarence Holt represents very cleverly the cool style and dry humour of Flotsam, an officer of the American detective police. From the dramatic standpoint, as from the literary, *New Babylon* has few charms being rather a series of disconnected scenes than a play; but it has

had a long and prosperous career, and in this respect, doubtless, has been found fully to answer all the expectations of the author who wrote it, and of the managers who produced it.



New Babylon. Act IV.

NEW SADLER'S WELLS THEATRE.

On Thursday, October 9, this theatre was opened under the management of Mrs. Bateman, who, having expended a considerable sum of money in the rebuilding of the older house, now claims (and with unquestionable authority), that hers is "one of the largest and most commodious theatres in London," providing accommodation for 2500 persons, "not one of whom, it is believed, will fail to command a good view of the stage." These are, undoubtedly, inducements to the public to visit New Sadler's Wells, if only the plays produced there be of the right kind, and the players engaged of the requisite proficiency.

Few persons who are interested in entertainments of the stage can fail to regard with satisfaction this new theatrical enterprise in northern London. Some of the best-known names in English dramatic annals are associated with the history of the elder establishment. For old Sadler's Wells the elder Dibdin wrote some of his clever and fanciful pieces. Charles and Thomas of that name also contributed to its stage *répertoire*. It was at this theatre

that Joe Grimaldi first sang the now almost forgotten but once famous ditty, "Hot Coddins." The husband of the great Mrs. Siddons rented the same house for a time, and during his lesseeship introduced to London playgoers the "pupil of Nature," Master Carey, otherwise Edmund Kean. T. P. Cooke, most excellent of English comedians, danced some of his vigorous hornpipes upon its stage. Last, not least, the veteran Samuel Phelps, one of the best and most conscientious of the Shakespearian actors of our day, presented here, with consummate taste and skill, all the more important plays of the great master, and won for Sadler's Wells a place and reputation among London theatres second to none of its rivals. We may venture to express the hope that Mrs. Bateman's



Rob Roy. Act II.

career in the management of New Sadler's Wells may prove as successful as her lesseeship of the theatre in the Strand, now grown into such repute through the admirable performances of Mr. Henry Irving. The time-honoured traditions of the older house will doubtless serve as incentive to purposes as worthy as those which have guided Mrs. Bateman's friend, and late manager, to the proud position he now occupies among English actors of the day.

The manageress elected to inaugurate her reign with a revival of the romantic musical drama of *Rob Roy*—an adaptation by Isaac Pocock of Sir Walter Scott's novel, which was brought out at Covent Garden Theatre in 1818. "The illustrious author of *Waverley*," remarks the dramatic critic of the 'Daily News,' "seems

to have had no hand whatever in the original piece ; but readers of Lockhart's biography will remember the deep interest which he exhibited in its performance in Edinburgh in the following year by the famous company of William Murray. That performance was indeed in every way more important than the original representation in London. Scott himself suggested many of the details ; and he experienced a keen delight in the performance of the part of the Baillie Nicol Jarvie by Mackay, long the unequalled representative of that character, which has always been deemed worthy of a great comedian's powers. *Rob Roy*, at the Theatre Royal, Edinburgh, enjoyed a 'run' of forty-one nights, an extraordinary event in those days, and it continued moreover to be played once a week for many years afterwards. Mrs. Bateman has rightly regarded that performance as invested with the sort of importance which an *editio princeps* must bear in the eyes of all conscientious editors and reproducers of a standard work, and it is accordingly her especial pride to have followed the traditions, as far as known, of the Edinburgh stage."

According to the same authority, in point of scenic display and of other accessories which really illustrate and give effect to the text, the representation at Mrs. Bateman's theatre may be safely said to be unequalled by anything in the past. The series of Scottish landscapes painted by Messrs. O'Connor, Gordon, Harford, Brunton, and Hall are very striking ; and though the incidental music, partly consisting of the original melodies by Bishop and others, and partly of the old selected pieces, rendered but little service for lack of vocal talent, the picturesque groups of Highlanders, King's troops, and peasants upon the stage, and the Highland dances and performances upon the bagpipes by the celebrated Gilroy troop, added much to the national character and pictorial qualities of the play. Nor was the acting in these later scenes less remarkable. Miss Bateman represented her famous part of Helen Macgregor with undiminished force and spirit ; and Mr. Walter Bentley (as Rob Roy), Mr. R. Lyons (the Dougal), Mr. E. Lyons (the Baillie), Mr. F. W. Wyndham (Captain Thornton), each and all, in their respective parts, contributed to the success of the revival.

On Monday, November 17, the programme was altered, *The Hunchback* being performed in place of *Rob Roy*. Mr. Charles Kelly took the rôle of Master Walter, supported by Miss Isabel Bateman as Julia. It is announced that this is to be followed by a revival of *Leah*, after which, at Christmas, a pantomime, *The Forty Thieves*, will be produced.

NATIONAL STANDARD THEATRE.

For many years this theatre has occupied a leading position among places devoted to theatrical entertainment in the remoter districts of London. Its managers, Messrs. John and Richard Douglass, have generally an agreeable programme to offer; and in the variety and interest of the pieces produced on its stage "The Standard" is entitled to rank as a worthy competitor of the West-end houses. What is known as "star-acting" usually forms the principal feature of the bills of this theatre, many of our best-known actors and actresses being engaged to appear in turn. Thus, in February, Miss Bella Pateman performed here, for a limited number of nights, the dual parts of Lady Isabel and Madame Vine in the popular drama *East Lynne*. In the following month, "the great Adelphi drama," *Proof*, was put on the stage, the same actress sustaining her original character of Adrienne, and also Madeleine, Mr. McIntyre personating the rôle of Pierre. On the withdrawal of this play, *The Two Orphans* was produced, with Miss Erntstone and Mrs. Huntley in their original characters of Henriette and La Frochard, respectively. Another Olympic drama followed the last-mentioned play, viz. *Henry Dunbar*; in this revival Miss Erntstone acted the character of Margaret Wentworth, and Mr. Walton the leading rôle.

On Whit Monday, June 2, 1879, the management produced "the popular domestic drama," by G. Ralph Walker, entitled *Coming Home; or, Sithors to Grind*: Mr. G. Leitch as Joe Stammers, and Miss Fanny Addison as Eglantine. This was followed by the engagement of Mr. Charles Collette, who appeared, "for a few nights," in his own farce with the unpronounceable name, and also in the drama of *Love Wins*. Mr. Frank Harvey's company succeeded to Mr. Collette in July, and presented Mr. Harvey's own drama *The Woman of the People*. This, in its turn, was followed by a second revival of *East Lynne*, in which Miss Louise Moodie performed the leading characters.

"For six nights only," at the end of July, the Messrs. Douglass produced a version of *Eugene Aram*; Mr. A. Faucquez being responsible for the drama, a few of the materials of which were of his own supplying, the rest being furnished by Bulwer Lytton's celebrated novel. *Eugene Aram* being withdrawn, "an engagement, for eighteen nights only, of Mr. D'Oyley Carte's Opera Company in the world-renowned opera *H.M.S. Pinafore*, with all the original

effects, and produced under the direction of the Author and Composer," followed in September. *The Ticket-of-Leave Man* revived shortly afterwards, presented to the patrons of the house opportunity for contrasting the sobering influences of the regular drama, with the mirth-provoking humours of comic opera; and Miss Blanche Cole's company, engaged in October, gave them further opportunity of studying the various merits of some English versions of the works of the Italian composers.

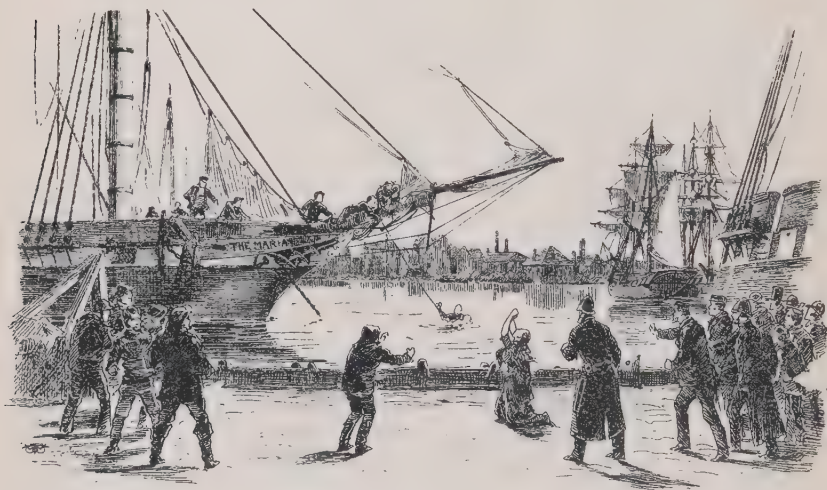
SURREY THEATRE.

The management of this theatre, like that of its rival in Bishopsgate, has faith in the "drawing" capabilities of stars; but, in the first two months of the year, Pantomime here, claims precedence of every other class of play, and forms the principal feature of the evening's programme. In pursuance of this custom, in January and February the bills advertised *The House that Jack Built; or Harlequin Dame Trot and the Little Old Woman that Lived in a Shoe*, by Joseph Mackay.

In March Mr. Boucicault's drama *After Dark* was performed "for the first time at this theatre," with special engagements of several well-known players; following which, Mr. W. Holland had "great pleasure in announcing that arrangements had been completed with Miss Heath to appear in Mr. W. G. Wills's great play, *Fane Shore*, as performed by her at the Princess's Theatre for upwards of 200 nights." Among the company which assembled on Easter Monday to support Miss Heath were Miss Marston Leigh, and Messrs. W. Rignold, E. Price, and W. Carden. "Although," said the manager, in the address with which he introduced this piece, and the company which acted in it, to his patrons—"although all the dramas, &c., produced during the present management have been placed upon the stage with great care, no piece has ever been so splendidly presented as this will be. . . . It is always my endeavour to elevate the class of entertainments here, so as to make this celebrated theatre quite equal to any at the West-end of London." Mr. Holland certainly spared no effort in this instance to prove himself "as good as his word," and *Fane Shore* was, in all respects, creditably produced, and secured large and appreciative audiences.

On Whit Monday the celebrated Majiltons, with their selected

company of artistes, appeared here in "a totally Original, Farcical Absurdity, as played by them in the provinces for 500 nights," entitled *Round the Clock*. In this piece the Majiltons displayed their skill and agility in various feats of dancing, bending, turning, twisting, hat-spinning, walking down a flight of stairs in two steps, walking over a table in one, and in other wonderful ways. The Majiltons having withdrawn, the management announced for representation "the immensely successful drama, by Paul Meritt, entitled *New Babylon*, with the whole of the elaborate scenery by Mr. J. Rogers, mechanical effects, and the entire original Company," &c. On Saturday, August 23, the bills were further altered by the substitution of Mr. J. P. Burnett's drama of *Jo* for the last-named play.



The Thames. Act III.

On Monday, September 29, a new drama, by Mr. R. Dodson, entitled *The Thames; or, Adrift on the Tide*, was produced here on the reopening of the establishment for the winter season. The piece is one of the thorough-going, romantic class, abounding in effective situations, and replete with startling incidents. This on November 9 was replaced by *Queen's Evidence*, by G. Conquest and Henry Pettitt, which has met with considerable success. For Christmas the management announces the pantomime of *Aladdin*.

THE ELEPHANT AND CASTLE THEATRE.

The old theatre bearing the above name—first opened in 1872, under the direction of the late Mr. E. T. Smith; subsequently managed for a few months by Mr. T. Mead; then taken in hand by Mr. Freeborne, whose attempts to carry it on upon co-operative principles did not meet with much encouragement; and finally brought into considerable popularity through the energy of Mr. J. Aubrey (its present proprietor) and the ability of Miss Marie Henderson (its directress)—was destroyed by fire in March 1878. A new building, which provides accommodation for about 4000 persons, was opened to the public on Saturday, May 31 of the



Under the Gaslight. Act V.

present year, with an *à propos* drama entitled *Raised from the Ashes*. The management, having ascertained by experience that plays of the old-fashioned, thorough-going melodramatic school find most favour with its patrons, exercises a wise discretion in producing them. Few can have reason to complain of a playbill, which ordinarily advertises a complete change once a fortnight, and which announces pieces of such varied and absorbing interest as, *Foan of Arc*; *The Fall of the Axe*; *I.O.U.*, or *The Way of the Wicked*; *The Sightless Bride*; *Intemperance, or a Drunkard's Sin*; *The Trail of the Serpent*; *Under the Gaslight*, &c., occasionally diversified by selections from the *répertoire* of Mr. Boucicault.

ASTLEY'S AMPHITHEATRE.

For the first three months of the year the Messrs. Sanger held the reins of management here, controlling during that period "a staff which comprises 1100 persons" (so ran the published advertisement of their last Christmas performances), "180 horses, 60 ponies, 8 camels and dromedaries, zebras, the horned horse, Polar bears, 4 giraffes, and 12 ponderous performing elephants; also 18 splendid performing lions that have been playing at the Porte St. Martin Theatre, Paris, during the Exhibition, and those that have been travelling with Mr. George Sanger's Company in Belgium and Germany; and the *Monstre* lion, the son of Nero, which is the largest in England, has been christened Lord Beaconsfield, in honour to the noble Lord on his reception at Verviers." With so worthy a lion on view, the Messrs. Sanger doubtless found no difficulty in inducing any number of patriotic Englishmen to visit their establishment, even if fare more enticing had not been offered the public.

But, with unusual enterprise and liberality, their programme included (in addition to the foregoing attractions) a grand pantomime, "destined to make a hit in Christmas annals as being the First Pantomime produced in the years 1878-9," entitled *Harlequin Cinderella and the Little Glass Slipper*, followed by the "grand spectacular portion" of Shakespeare's *Richard III.* And, as if this magnificent entertainment had not, of itself, been sufficient, the management—having regard to the warlike spirit of the times, and, possibly, desiring to do becoming honour to the "*Monstre* lion, the son of Nero," surnamed "Lord Beaconsfield," by leading him triumphantly in advance of the British troops on their march to Cabul—liberally introduced "incidents of the Afghanistan War and the freeing of the Kyber Pass" in the "latter portion" of the Pantomime. This programme seems to present so many novel and interesting features that it deserves to be recorded at length in these 'Notes.'

Mr. Augustus Glover, who, on Easter Monday, April 14, succeeded Messrs. Sanger in the direction of "Astley's," was obviously at a disadvantage in endeavouring to compete with such prodigal munificence; but he certainly did his best to follow in the footsteps of his predecessors, by producing, on Saturday, April 26, "a new and original spectacular drama, embracing all the incidents of the present war," and entitled *Rorke's Drift; or, the Zulu War.* For obvious reasons this "taking" title had to be abandoned, and Mr. Augustus

Glover was content to rely on a more remote "glory of England"—"*The Kaffir War*," for a new name for his new drama. "Placed on the stage in a manner never before surpassed, with magnificent new scenery, properties, and 200 auxiliaries, and supported by the entire strength of the company," it goes without saying that *The Kaffir War* was viewed by large audiences drawn from the inhabitants of south London and elsewhere in the metropolis.

In the autumn months, Miss Sarah Thorne's dramatic company entered upon an engagement here, and, having revived Boucicault's drama, *Flying Scud*, were very successful in enlisting the support of the public. This piece was followed, on Monday, October 27, by a revival of *East Lynne*, with Byron's burlesque *The Rosebud of Stinging-nettle Farm* serving for an afterpiece. In the drama Miss Sarah Thorne appeared as Lady Isabel Carlyle and Madame Vine; Miss Emily Thorne as Cornelia Carlyle; and Mr. George Thorne as Lawyer Dill.

PARK THEATRE.

The Messrs. Douglass, lessees and managers of this popular little theatre at Camden Town, have produced during the year two new plays which attained a certain measure of success, viz. *Under Two Reigns*, adapted from the French by Messrs. Percival and Willing; and *Fane Eyre; or, Poor Relations*, founded on the celebrated novel of Charlotte Brontë, from the pen of Mr. Willing. The first was produced on Saturday, May 3; the second on Wednesday, August 27. For the rest, the managers have been content to rely for attracting the public on revivals of well-known plays, in which some of the leading actors of the West-end theatres have appeared.

MARYLEBONE THEATRE.

Centrally located in the populous and busy district which forms the main thoroughfare between Regent's Park and Paddington, "The Marylebone," under Messrs. Cave and West's management, has seldom failed to obtain a considerable share of the patronage of playgoers of that neighbourhood. Like other suburban places devoted to stage-amusement, it provides dramatic fare of a some-

what exciting kind; but this can hardly be too stimulating to suit the tastes of the frequenters of its pit and gallery. At Christmas it produces a pantomime which compares very favourably with the same class of entertainment elsewhere; and, for the remainder of the year, the management devotes a principal share of its attention to the performance of dramas of the "thrilling sensation order." These are by no means indifferently acted, or carelessly placed on the stage; and, at times, the bill of the Marylebone Theatre advertises a performance which deserves more notice from students of the Drama than sometimes it receives. In May, for instance, Messrs. Cave and West revived here Moncrieff's old extravaganza, *Don Giovanni in London*, a piece which was originally produced at Drury Lane Theatre more than fifty years ago, and which had not been seen on the London stage since Madame Vestris, with Harley, appeared in it at Covent Garden, on the evening of her farewell benefit prior to her departure for America in 1849.* Of other plays represented on the Marylebone stage during the past year, the following may be cited as examples, viz.: *Margaret Catchpole*; *Effie and Jeannie Deans*; *My Poll and My Partner Joe*; *Flying Fib, or the Derby Lost and the St. Leger Won*; *Life's Battle, a Story of the River Thames*; *Proof* (a revival of the Adelphi drama, which proved very successful); and *The Queen's Colours*.

BRITANNIA THEATRE.

Under the direction of its present proprietress, Mrs. S. Lane, "The Britannia," in the suburb of Hoxton, has earned a reputation which entitles it to rank among the first of the lesser metropolitan theatres. In regard to size it may command precedence of the majority of the best-known West-end theatres, while in respect of the general interest of its stage-performances, it has many claims on the attention of London playgoers. A writer, in a paper which represents the interests of the dramatic profession, thus describes the class of entertainment provided for the public by Mrs. Lane:—"Strange adventures by sea and land occupy the stage of 'The Britannia,' and the incidents are frequently such as to keep crowded audiences in a state of breathless suspense. They follow the

* I find that this is not quite correct. The same piece was revived at the Victoria Theatre by Messrs. Cave and West in April of the present year, and was thence transferred to the Marylebone.—ED.

fortunes of some domestic heroine who is possibly, for a time, in the power of a villain ; and the thwarting of his nefarious schemes, and the ultimate triumph of persecuted beauty and innocence, eventually bring down the curtain amidst tremendous cheering. But, sometimes, it happens that we get a simple little comedy at 'The Britannia' ; and when that is the case, the excellent performers undertake the lighter kind of characters, with a buoyancy and geniality that seem to indicate, that the change from reckless rascality to cheerful comedy, from dark deeds to light laughter and comicality, is not unwelcome for the sake of variety."



Life. Act III.

The pantomime of 1878-9 at this house, *The Magic Mule*, had a longer run than any other Christmas Annual of the year. It was withdrawn in the third week of March, having outlived all its rivals. The list of the plays since produced by the management is lengthly, and in some respects unique, in that it comprises more "new and original dramas" than the *répertoire* of most theatres could show in the course of a decade. We can only venture, however, to print here a few of the titles of the new plays produced in 1879 at "The Britannia," viz. : *Penal Law*, "a new historical and romantic drama" ; *The Rabbi's Son, or the Last Link of the Chain* ; *Against Tide* ; *Corney Rhue* ; *An Irishman's Heart* ; *Life*, &c., &c.

GRECIAN THEATRE.

Prior to March 1879, at which date Mr. T. G. Clark entered upon the direction of this theatre, its fortunes were controlled by the Messrs. Conquest, who, as everyone knows, are supreme in the matter of pantomimic art. In collaboration with Mr. H. Spry, Mr. George Conquest produced no fewer than twenty-one pantomimes at "the Grecian" during the period of his *régime*. Year by year he was able to boast that they had grown in the estimation of the public, until at length, ceasing to be merely local, their reputation had become wide-spread, not merely in London, but in the provinces. His last effort in this direction—*Hokee Pokee, the Fiend of the Fungus Forest; or, the Six Links of the Devil's Chain*—was as successful as any that had preceded it. In the character of Hokee Pokee Mr. Conquest assumed all sorts of marvellous shapes (we borrow the description from a writer in the 'Era'), appearing, now as a demon, "with glittering fans springing from his limbs and opening and closing at will; now as a vampire bat, with glaring eyes and monstrous wings, which look very much like the real article, and which, when spread, present a most formidable appearance; and now as a porcupine, armed with a multitude of quills, which are not slow to 'stand on end' when the beast, in order to keep Shakespeare in countenance, shows that it is naturally of a fretful disposition. . . . The Porcupine—one of the marvels of mechanical ingenuity with which Mr. Conquest's name has been identified—is the work of three years, and is composed, we are told, of over two thousand five hundred separate pieces, each piece having a mechanical movement." With such a wonderful heap of mechanical ingenuity on his back, no wonder that Mr. Conquest, as Hokee Pokee, received nightly ovations from the public. His pantomime was, as usual, one of the best of the year.

On Monday, March 17, Mr. Conquest's farewell benefit, and last appearance at this theatre, took place; and on the following night Mr. Clark inaugurated his reign with a "new drama," entitled *Seven Years Ago*, followed by a "new and original drama," in four acts, entitled *The Last Stroke of Midnight*. The critic of the 'Era,' discussing the merits of this piece (which must suffice as an example of the class of drama usually represented at "the Grecian"), felt unable to admit the claim "either to novelty or originality," put forward by the author in behalf of his work; "both of his leading incidents—the shooting of the villain of the story with the bullet prepared to save his victim from the ignominy of the gallows,

and the conviction of a murderer by means of the accidentally taken photographic picture showing the commission of the deed—having before been requisitioned for dramatic purposes. It must be said, however, that *The Last Stroke of Midnight* is a work so full of bustle and incident, gunpowder, broadsword combats, murders, terrific struggles, &c., that it is eminently qualified to meet the melodramatic requirements of the patrons of the house under notice, who by no means object to having their dramatic dishes highly flavoured.”

VICTORIA THEATRE.

The following revivals of plays, of some interest to the older generation of playgoers, were given at this theatre (under Messrs. Cave and West's management) during the past year, viz.: Moncrieff's *The Scamps of London*; the same author's *Don Giovanni in London*; the old drama *Sixteen-Stringed Jack*; John Wilkins's old play, *Money and Misery*, originally produced at the City of London Theatre in 1855; and Marchant's drama, *The Blue Dwarf*.

PAVILION THEATRE.

This establishment finds favour with a considerable section of the inhabitants of London-in-the-East, and during the past season the management has been very successful with revivals of *Proof* and *Formosa*.

ROYAL CONNAUGHT THEATRE.

This theatre (late Amphitheatre, Holborn) opened on Saturday, November 2, 1879, with a comic opera in two acts, music by Julian Eichberg, libretto by B. E. Woolf, entitled *Alcantara*. A ballet called *Lotus Land*, and a farce entitled *Bachelor's Hall*, were included in the programme.

GARRICK THEATRE.

Miss May Bulmer, “manager for the Garrick Opera Company, Limited,” has recently reopened “The Garrick,” Whitechapel, with a revival of Bazin's musical comedy *A Cruise to China*, which, on being withdrawn, will be followed by a revival of Hervé's opera bouffe, *Little Faust*.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER 1878—NOVEMBER 1879.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

DECEMBER, 1878.

2nd. Haymarket. First Performance.

THE CRISIS.

A New Comedy, in Four Acts, by JAMES ALBERY, adapted from *Les Fourchambault* of EMILE AUGIER.

<i>Mr. Denham</i> ..	Mr. Howe.
<i>Fawley Denham</i> ..	Mr. W. Terriss.
<i>Lord Wm. Whitehead</i> }	Mr. D. Fisher, Jun.
<i>John Goring</i> ..	Mr. Charles Kelly.
<i>Grandison</i> ..	Mr. Weathersby.
<i>Freeman</i> ..	Mr. G. Fielder.
<i>Mrs. Denham</i> ..	Mrs. John Wood.
<i>Blanche Denham</i> ..	Miss L. Buckstone.
<i>Mrs. Goring</i> ..	Miss Louise Moodie.
<i>Haidee Burnside</i> ..	Miss Eastlake.

30th. Lyceum. Revival.

HAMLET.

<i>Hamlet</i>	Mr. Irving.
<i>Claudius</i>	Mr. Forrester.
<i>Polonius</i>	Mr. Chippendale.
<i>Laertes</i>	Mr. F. Cooper.
<i>Horatio</i>	Mr. Swinbourne.
<i>Osric</i>	Mr. Kyrle Bellew.
<i>Rosencrantz</i> ..	Mr. Pinero.
<i>Guildestern</i> ..	Mr. Elwood.
<i>Marcellus</i>	Mr. Gibson.
<i>Bernardo</i>	Mr. Robinson.
<i>Francisco</i>	Mr. Tapping.
<i>Reynaldo</i>	Mr. Cartwright.
<i>1st Player</i>	Mr. Beaumont.
<i>2nd Player</i>	Mr. Everard.
<i>Priest</i>	Mr. Collett.
<i>1st Gravedigger</i> ..	Mr. S. Johnson.
<i>2nd Gravedigger</i> ..	Mr. A. Andrews.
<i>Messenger</i>	Mr. Harwood.
<i>Ghost of Hamlet's Father</i> }	Mr. Mead.
<i>Gertrude</i>	Miss Pauncefort.
<i>Player Queen</i> ..	Miss Sedley.
<i>Ophelia</i>	Miss Ellen Terry.

JANUARY, 1879.

1st. Princess's. Revival.

IT'S NEVER TOO LATE TO MEND.

A Drama, in Four Acts and a Tableau, by CHARLES READE.

<i>Tom Robinson</i> ..	Mr. Charles Warner.
<i>William Fielding</i> ..	Mr. B. Cairns.
<i>Mr. Winchester</i> ..	Mr. A. Murray.

<i>Mr. Merton</i> ..	Mr. Robert Dolman.
<i>Mr. Meadows</i> ..	Mr. Howard Russell.
<i>Rev. Mr. Eden</i> ..	Mr. William Redmund.
<i>Isaac Levi</i> ..	Mr. John C. Cowper.
<i>Peter Crawley</i> ..	Mr. F. W. Irish.
<i>Hawes</i>	Mr. Beauchamp.
<i>Josephs</i>	Miss Maud Milton.
<i>Jacky</i>	Mr. S. Calhaem.
<i>Fry</i>	Mr. Parkes.
<i>Evans</i>	Mr. Roseberry.
<i>Abner</i>	Mr. J. Thornton.
<i>Jeffries</i>	Mr. L. Morris.
<i>Hitchins</i>	Mr. F. Strickland.
<i>Bob Hudson</i> ..	Mr. J. Kaisman.
<i>Black Will</i> ..	Mr. Barton.
<i>Policeman</i>	Mr. Gregory.
<i>George Fielding</i> ..	Mr. Henry Sinclair.
<i>Mary</i>	Miss T. Stewart.
<i>Susan Merton</i> ..	Miss Rose Leclercq.

4th. Court. Revival.

A QUIET RUBBER.

Adapted from the French, by CHARLES F. COGHAN.

<i>Lord Kilclare</i> ..	Mr. Hare.
<i>Charles</i>	Mr. W. Herbert.
<i>Mr. Sullivan</i> ..	Mr. T. N. Wenman.
<i>James</i>	Mr. Chevalier.
<i>Mary Sullivan</i> ..	Miss M. Cathcart.

4th. Court. Revival.

A SCRAP OF PAPER.

A Comedy, in Three Acts, by J. PALGRAVE SIMPSON, being an Adaptation of SARDOU's celebrated Work, *Les Pattes de Mouche*.

<i>Sir John Ingram</i> ..	Mr. T. N. Wenman.
<i>Col. Blake</i>	Mr. W. H. Kendal.
<i>Dr. Penguin, F.Z.S.</i> ..	Mr. Mackintosh.
<i>Archie Hamilton</i> ..	Mr. W. Younge.
<i>Thomas</i>	Mr. R. Cathcart.
<i>Jones</i>	Mr. Chevalier.
<i>Lady Ingram</i> ..	Miss Kate Pattison.
<i>Susan Hartley</i> ..	Mrs. W. H. Kendal.
<i>Lucy Franklin</i> ..	Miss C. Grahame.
<i>Mrs. Penguin</i> ..	Mrs. Gaston Murray.
<i>Mrs. Perkins</i> ..	Miss Cowle.
<i>Graham</i>	Miss M. Cathcart.

11th. Prince of Wales's. Revival.

CASTE.

By T. W. ROBERTSON.

<i>Captain Hawtree</i> ..	Mr. Bancroft.
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George D'Alroy .. Mr. John Clayton.
Eccles Mr. George Honey.
Sam Gerridge .. Mr. Arthur Cecil.
Marq. de Saint Maur Miss Le Thiere.
Esther Eccles .. Miss Amy Roselle.
Polly Eccles .. Mrs. Bancroft.

25th. Folly. First Performance.

CARMEN ; or, Sold for a Song.

An entirely New and Original Operatic
 Burlesque, in Four Tableaux, by R.
 REECE.

Carmen Miss Lydia Thompson.
Don José Mr. Lionel Brough.
Escamillo Mr. John Howson.
Michaela Miss Adelaide Praeger.
Il Dancairo .. Mr. Geo. Giddens.
Il Remendado .. Mr. W. Bunch.
Lillas Pastia .. Miss Edith Blande.

FEBRUARY.

1st. Gaiety. First Performance.

UNCLE.

A New and Original Comedy, by HENRY
 J. BYRON.

Uncle Bootle .. Mr. E. Royce.
Paul Beaumont .. Mr. Edward Terry.
Peter Fletcher .. Mr. J. H. Barnes.
Puffin Mr. Crutwell.
Mrs. Beaumont .. Miss E. Muir.
Emily Montrose .. Miss Eveleen Rayne.
Sarah Jane .. Miss Amalia.

3rd. Strand. First Performance.

THE SNOWBALL.

A Farcical Comedy, in Three Acts, by
 SYDNEY GRUNDY.

Felix Featherstone .. Mr. W. H. Vernon.
Uncle John .. Mr. Harry Cox.
Harry Prendergast .. Mr. F. Wyatt.
James Mr. R. Bolder.
Mrs. Featherstone .. Miss Ada Swanborough.
Ethel Miss Gwynne Williams.
Penelope Miss Lottie Venne.

8th. Criterion. First Performance.

TRUTH.

A Comedy, in Three Acts, by BRONSON
 HOWARD.

Mr. Alfred Sterry .. Mr. Wyndham.
Mr. Frederick Fry .. Mr. Carton.
Mr. John Penryn .. Mr. H. Standing.
Sir Partridge } .. Mr. W. J. Hill.
Compton .. }
Mrs. Dorothy Sterry .. Miss Mary Rorke.
Lady Compton .. Miss Rose Egan.

Patience Miss Maude Taylor.
Prudence Miss Fleury.
Mrs. McNamara .. Miss Edgeworth.
Mrs. Stonehenge } Miss C. Harvey.
Tuttle }
Jumps Miss Emily Vining.

10th. Duke's. First Performance.

NEW BABYLON.

A New and Original Drama, in a Prologue
 and Four Acts, Illustrating Scenes and
 Incidents of Modern Life in London, by
 PAUL MERITT.

Eunice and Bel } Miss Caroline Hill.
Lorrimer .. }
Madge Maltby .. Miss Agnes Knights.
Dora Sparkes .. Miss L. Gourley.
Little Loo .. Miss Rose Dudley.
Aunt Crazy .. Miss Rose Dale.
Barton Miss Lottie Grace.
Ezra Lazareck .. Mr. Charles Wilmot.
The O'Sligo .. Mr. G. F. Sinclair.
Macdonald .. Mr. J. A. Arnold.
Floisam Mr. Clarence Holt.
Jetsam Mr. Henry Brand.
Hiram Maltby .. Mr. Jones Finch.
Jack Randall .. Mr. Henry Vernon.
Vincent Vayne .. Mr. G. L. Gordon.
John Lamb, Esq. .. Mr. Charles Glenney.
Sulney Mr. W. H. Day.
Tiny Spurts .. Mr. Percy Bell.
Ah Luck Mr. J. G. Wilton.
Hammersley .. Mr. Nelson.
Tom Wagley .. Mr. T. Walker.
Footie Mr. Sawton.
Mayne Mr. H. Lee.
Dideon Mr. Thos. Groves.
Waiter Mr. T. Howard.
Boss Fube Mr. C. Froth.
Doctor Longton .. Mr. T. Howe.
Rotherfield Mr. H. Francis.
Foey Bramble .. Mr. Longmore.
Old Jeff Mr. Stuart.

15th. Imperial. Revival.

SHE STOOPS TO CONQUER.

Comedy by GOLDSMITH.

Sir Chas. Marlow .. Mr. Denny.
Hardcastle .. Mr. Ryder.
Young Marlow .. Mr. W. Farren.
Hastings Mr. E. F. Edgar.
Tony Lumpkin .. Mr. Lionel Brough.
Diggory Mr. J. Fawn.
Stingo Mr. Gilbert.
Jack Slang .. Mr. Lambe.
Tom Twist .. Mr. W. J. Selby.
Tickle Mr. Trevor.
Mrs. Hardcastle .. Mrs. Stirling.
Miss Hardcastle .. Miss Litton.
Miss Neville .. Miss Meyrick.
Maid Miss Miller.

15th. Court. Revival.

THE LADIES' BATTLE.

By T. W. ROBERTSON.

<i>The Baron de</i>	} Mr. Hare.
<i>Montrichard..</i>	
<i>Henride Flavigneul</i>	Mr. W. Herbert.
<i>Gustave de Grignon</i>	Mr. Kendal.
<i>Brigadier</i>	Mr. Chevalier.
<i>Leonie de la Ville-</i>	} Miss C. Grahame.
<i>gontier</i>	
<i>Countess d'Autre-</i>	} Mrs. Kendal.
<i>val</i>	

27th. Adelphi. First Performance.

THE CRIMSON CROSS.A Romance of French History, in Four
Chronicles, by SAVILLE ROWE and E.
MANUEL.

<i>Charles the Sixth</i>	Mr. Flockton.
<i>The Count</i>	} Mr. Hermann Vezin.
<i>D'Armagnac</i>	
<i>Chev. de Boisredon</i>	Mr. Forbes Robertson.
<i>Leclerc</i>	Mr. Ashley.
<i>Perrinet Leclerc</i>	Mr. Henry Neville.
<i>Hugonnet</i>	Mr. R. Markby.
<i>Duchastel</i>	Mr. H. Cooper.
<i>Bornibus</i>	Mr. R. Pateman.
<i>Gontran</i>	Miss Clara Jacks.
<i>Canusot</i>	Mr. E. J. George.
<i>Martin</i>	Mr. J. P. Bernard.
<i>Isabel of Bavaria</i>	Miss Neilson.
<i>Jacqueline</i>	Miss Compton.
<i>Madame Bornibus</i>	Miss Harriet Coveney.

MARCH.

22nd. Adelphi. Revival.

THE HUNCHBACK.

By SHERIDAN KNOWLES.

<i>Master Walter</i>	} Mr. Henry Neville, on
<i>Sir Thomas Clif-</i>	
<i>ford</i>	alternate nights with
<i>Lord Tinsel</i>	Mr. Hermann Vezin.
<i>Modus</i>	Mr. Flockton.
<i>Fathom</i>	Mr. Charles Harcourt.
<i>Master Wilford ..</i>	Mr. R. Pateman.
<i>Master Heartwell</i>	Mr. F. Charles.
<i>Gaylove</i>	Mr. E. J. George.
<i>Thomas</i>	Mr. Waring.
<i>Stephen</i>	Mr. J. P. Bernard.
<i>Williams</i>	Mr. H. Cooper.
<i>Waiter</i>	Mr. Smithson.
<i>Fulia</i>	Mr. Byrne.
<i>Helen</i>	Miss Neilson.
	Miss Lydia Foote.

24th. Olympic. First Performance.

GRETCHEN.A New Play, in Four Acts, by W. S.
GILBERT, suggested by the leading inci-
dents in Goethe's *Faust*.

<i>Faustus</i>	Mr. H. B. Conway.
<i>Gottfried</i>	Mr. John Billington.

<i>Mephisto</i>	Mr. F. Archer.
<i>Anselm</i>	Mr. Voltaire.
<i>Domenic</i>	Mr. J. A. Rosier.
<i>Frederick</i>	Mr. Allbrook.
<i>Martha</i>	Miss Brennan.
<i>Lisa</i>	Mrs. Bernard-Beere.
<i>Barbara</i>	Miss Folkard.
<i>Agatha</i>	Miss Thornton.
<i>Bessie</i>	Miss Lonsdale.
<i>Gretchen</i>	Miss Marion Terry.

APRIL.

2nd. Gaiety. First Performance.

**PRETTY ESMERALDA AND
CAPTAIN PHŒBUS OF OURS.**Burlesque Extravaganza by HENRY J.
BYRON.

<i>Captain Phœbus</i>	Miss E. Farren.
<i>Claude Frollo ..</i>	Mr. Edward Terry.
<i>Quasimodo</i>	Mr. E. W. Royce.
<i>Clopin</i>	Mr. Squire.
<i>Lieutenant Ernest</i>	Miss Wadman.
<i>Lieutenant Louis</i>	Miss C. Gilchrist.
<i>Ensign Alphonse</i>	Miss Newham.
<i>Djali</i>	Master Griffin.
<i>Esmeralda</i>	Miss K. Vaughan.
<i>Fleur de Lys ..</i>	Miss Amalia.
<i>Madame Gonda-</i>	} Miss Ball.
<i>laurier</i>	
<i>Quasimodo's Mother</i>	Mrs. Leigh.

12th. Strand. First Performance.

MADAME FAVART.Opera Comique, in Three Acts; the Li-
bretto by MM. CHIVOT and DURU;
Music by OFFENBACH. Produced under
the direction of H. B. FARNIE.

<i>The Marquis de</i>	} Mr. Ashley.
<i>Pont Sablé ..</i>	
<i>Hector de Boispréau</i>	Mr. Walter Fisher.
<i>Major Cotignac</i>	Mr. Lewens.
<i>Biscotin</i>	Mr. Harry Cox.
<i>The Sergeant ..</i>	Mr. De Lange.
<i>Charles Favart ..</i>	Mons. Marius.
<i>Justine Favart ..</i>	Miss Florence St. John.
<i>Suzanne</i>	Miss Violet Cameron.
<i>Joli-Cœur</i>	Miss Randolph.
<i>Sans-Quartier ..</i>	Miss Ethel Barrington.
<i>Mme. des Ablettes</i>	Miss Daisy Angel.
<i>Madame de Beau-</i>	} Miss Weathersby.
<i>cresson</i>	
<i>Mme. Le Barrois</i>	Miss Couteur.
<i>Mme. de Verpillac</i>	Miss Evelynne.
<i>Fanchon</i>	Miss V. Baudrant.

14th. Haymarket. First Performance.

ELLEN; or, Love's Cunning.A Comedy-Drama, in Five Acts, by W. G.
WILLS.

<i>Thomas Pye ..</i>	Mr. Charles Kelly.
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<i>Stephen McCail</i>	Mr. H. Howe.
<i>Walter North</i> ..	Mr. Terris.
<i>Abbé Plaque</i> ..	Mr. Anson.
<i>Andrew</i>	Mr. Norman Forbes.
<i>Ellen</i>	Miss Florence Terry.
<i>Lady Breezy</i> ..	Miss Blanche Henri.
<i>Dame Esther</i> ..	Miss Emily Thorne.
<i>Jeannie</i>	Miss Abington.

14th. Folly. First Performance.

THE DRAGOONS.

An Opéra Comique, in Three Acts, being the English Version, adapted by H. HERSEE, of *Les Dragons de Villars*, by MAILLART.

<i>Rose Friquet</i> ..	Madame Dolaro.
<i>Georgette</i>	Miss Alma Stanley.
<i>Sylvain</i>	Mr. Chas. J. Campbell.
<i>Thibaut</i>	Mr. Fredk. Leslie.
<i>Shepherd</i>	Mr. Joseph Lynde.
<i>Dragon</i>	Mr. W. Mackenzie.
<i>Lieutenant</i> ..	Mr. Howard.
<i>Bellamy</i>	Mr. H. F. Celli.

14th. Folly. First Performance.

HEAVY FATHERS.

A Farce, by B. H. HILTON.

<i>Manager</i>	Mr. Harry Nicholls.
<i>Mr. Rigg</i>	Mr. E. G. Osborn.
<i>Mr. Fitz-Auburn</i>	Mr. F. Wyatt.
<i>Mr. Smith</i>	Mr. Howard.
<i>Mr. Jones</i>	Mr. R. J. Osborn.
<i>Mr. Robinson</i> ..	Mr. C. H. Goldsworthy.
<i>Mr. Stripes</i>	Mr. A. Haigh.
<i>Hall-Keeper</i> ..	Mr. H. Mackenzie.
<i>Miss Alberto</i> ..	Miss Minnie Marshall.

14th. Royalty. First Performance.

CRUTCH AND TOOTHPICK.

A Comedy of the day, in Three Acts, by GEORGE R. SIMS.

<i>Guy Devereux</i> ..	Mr. Edgar Bruce.
<i>Alderman Jones</i>	Mr. Charles Groves.
<i>Fellicoe</i>	Mr. W. S. Penley.
<i>Cecil Leighton</i> ..	Mr. Lytton Sothorn.
<i>Fibbins</i>	Mr. Horatio Saker.
<i>Fubbins</i>	Mr. F. Desmond.
<i>An Assistant</i> ..	Mr. Rothsay.
<i>Dolly Devereux</i> ..	Miss Rose Cullen.
<i>Amy Jones</i>	Miss Lottie Venne.
<i>Lady Pennecuik</i>	Miss Hastings.

17th. Lyceum. Revival.

THE LADY OF LYONS.

By LORD LYTTON.

<i>Claude Melnotte</i>	Mr. Irving.
<i>Colonel Damas</i> ..	Mr. Walter Lacy.
<i>Beauseant</i>	Mr. Forrester.
<i>Glavis</i>	Mr. Kyrle Bellew.

<i>Mons. Deschappelles</i>	Mr. C. Cooper.
<i>Landlord</i>	Mr. S. Johnson.
<i>Gaspar</i>	Mr. Tyars.
<i>Capt. Gervais</i> ..	Mr. Elwood.
<i>Capt. Dupont</i> ..	Mr. Ferrand.
<i>Major Desmoulins</i>	Mr. Andrews.
<i>Notary</i>	Mr. Tapping.
<i>Servant</i>	Mr. Branscombe.
<i>Servant</i>	Mr. Harwood.
<i>Mme. Deschappelles</i>	Mrs. Chippendale.
<i>Widow Melnotte</i>	Miss Pauncefort.
<i>Janet</i>	Miss Harwood.
<i>Marian</i>	Miss Willa Brown.
<i>Pauline</i>	Miss Ellen Terry.

19th. Court. First Performance.

THE QUEEN'S SHILLING.

A Comedy, in Three Acts, adapted from *Le Fils de Famille*, by G. W. GODFREY

<i>Colonel Daunt</i> ..	Mr. Hare.
<i>Jack Gambier</i> ..	Mr. W. Herbert.
<i>Frank Maitland</i>	Mr. Kendal.
<i>Sam</i>	Mr. Mackintosh.
<i>Sergeant Sabretache</i>	Mr. T. E. Wenman
<i>Mickey Doolan</i> ..	Mr. R. Cathcart.
<i>Sandy McPibroch</i>	Mr. Brandon.
<i>Frederick</i>	Mr. Rowley.
<i>Kate Greville</i> ..	Mrs. Kendal.
<i>Mrs. Major Iron-</i> <i>sides</i>	Mrs. Gaston Murray.
<i>Jenny</i>	Miss Kate Phillips.

19th. Vaudeville. First Performance.

THE GIRLS.

An Original Modern Comedy, in Three Acts, by HENRY J. BYRON.

<i>Josiah Clench</i> ..	Mr. Henry Howe.
<i>Lord Aspland</i> ..	Mr. G. W. Garthorne.
<i>Plantagenet G.</i> <i>Potter</i>	Mr. David James.
<i>Tony Judson</i> ..	Mr. Thomas Thorne.
<i>Thomas</i>	Mr. L. Fredericks.
<i>Mr. Mallet</i>	Mr. J. W. Bradbury.
<i>Mrs. Clench</i>	Miss Sophie Larkin.
<i>Clara Merton</i> ..	Miss Marie Illington.
<i>Mabel Clench</i> ..	Miss Kate Bishop.
<i>Jane</i>	Miss Cicely Richards.

23rd. Imperial. First Performance.

THE LADY OF LYONS.

A Burlesque, by W. YOUNGE.

<i>Pauline</i>	Miss Lydia Thompson.
<i>Mme. Deschappelles</i>	Miss Emily Miller.
<i>M. Deschappelles</i>	Mr. Trevor.
<i>Beauseant</i>	Mr. H. Denny.
<i>Colonel Damas</i> ..	Mr. W. H. Gilbert.
<i>Claude Melnotte</i>	Mr. Lionel Brough.
<i>The Widow Melnotte</i>	Mr. Chas. Steyne.
<i>Gaspar</i>	Mr. W. J. Selby.
<i>Annette</i>	Miss Novere.
<i>Janet</i>	Miss Lilly Paton.

30th. Gaiety. First Performance.**BOULOGNE.**

Farcical Comedy, in Three Acts: an English Version, by F. C. BURNAND, of MM. HENNEQUIN and MILLAUD'S Play, *Niniche*.

<i>Gregoire</i>	Mr. Edward Terry.
<i>Count Navariski</i> ..	Mr. W. Elton.
<i>M. Desablettes</i> ..	Mr. Fawcett.
<i>Mr. Baggalday</i> ..	Mr. Squire.
<i>Hon. Tom Flimleigh</i>	Mr. E. W. Royce.
<i>Maiville</i>	Mr. Crutwell.
<i>Louis</i>	Mr. W. Warde.
<i>Head-Superintend.</i>	Mr. Burgess.
<i>François</i>	Mr. Cumming.
<i>Gentleman</i>	Mr. Carney.
<i>Greffier</i>	Mr. Griffin.
<i>Legal Officiel</i> ..	Mr. Cowlrick.
<i>Countess Navariski</i>	Miss E. Farren.
<i>Madame Fiset</i> ..	Mrs. Leigh.
<i>Annette</i>	Miss Louis.
<i>Polly</i>	Miss Wadman.

MAY.**14th. Adelphi. Revival.****THE SCHOOL FOR SCANDAL.**

A Comedy, in Five Acts, by SHERIDAN.

<i>Sir Peter Teazle</i> ..	Mr. Flockton.
<i>Sir Oliver Surface</i>	Mr. Horace Wigan.
<i>Sir Ben. Backbite</i>	Mr. Edward Compton
<i>Joseph Surface</i> ..	Mr. Hermann Vezin.
<i>Charles Surface</i> ..	Mr. Henry Neville.
<i>Crabtree</i>	Mr. E. J. George.
<i>Careless</i>	Mr. G. H. Weston.
<i>Roxley</i>	Mr. R. Markby.
<i>Moses</i>	Mr. R. Pateman.
<i>Snake</i>	Mr. H. Cooper.
<i>Sir Harry Bumper</i>	Mr. F. H. Celli.
<i>Trip</i>	Mr. F. Charles.
<i>Servant to Charles</i>	Mr. Wilson.
<i>Servant to Joseph</i>	Mr. M. Byrnes.
<i>Lady Sneerwell's</i> }	Mr. Smithson.
<i>Servant</i>	
<i>Lady Teazle</i>	Miss Neilson.
<i>Mrs. Candour</i> ..	Mrs. Alfred Mellon.
<i>Lady Sneerwell</i> ..	Miss Bella Pateman.
<i>Maria</i>	Miss Lydia Foote.
<i>Lady Teazle's Maid</i>	Miss Clara Jacks.

31st. Prince of Wales's. Revival.**SWEETHEARTS.**

An Original Dramatic Contrast, by W. S. GILBERT.

<i>Jenny Northcott</i>	Mrs. Bancroft.
<i>Harry Spreadbrow</i>	Mr. Bancroft.
<i>Wilcox</i>	Mr. Deane.
<i>Ruth</i>	Miss Ida Hertz.

JUNE.**2nd. Princess's. First Performance.****DRINK.**

Version by Mr. CHARLES READE of *L'Assommoir*, Drama by MM. ZOLA, BUSNACH, and GASTINEAU.

<i>Coupeau</i>	Mr. Charles Warner.
<i>Lantier</i>	Mr. Wm. Redmund.
<i>Gouget</i>	Mr. William Rignold.
<i>Poisson</i>	Mr. Beauchamp.
<i>Mes Bottes</i>	Mr. T. P. Haynes.
<i>Bibi</i>	Mr. C. Wilford.
<i>Bec Sali</i>	Mr. A. Murray.
<i>Pere Colombe</i> ..	Mr. Strickland.
<i>Gervaise</i>	Miss Amy Roselle.
<i>Phæbe Sage</i> ..	Miss Fannie Leslie.
<i>Virginie</i>	Miss Ada Murray.
<i>Nana</i>	Little Katie Barry.
<i>Madame Rouge</i> ..	Miss Lavis.
<i>Juliet</i>	Miss Palmer.
<i>Delphine</i>	Miss Clifford.
<i>Louise</i>	Miss Stewart.

6th. Lyceum. Revival.**THE FATE OF EUGENE ARAM.**

A Poetic Drama, in Three Acts, by W. G. WILLS.

<i>Eugene Aram</i> ..	Mr. Irving.
<i>Parson Meadows</i>	Mr. C. Cooper.
<i>Richard Houseman</i>	Mr. Forrester.
<i>Jowell</i>	Mr. Johnson.
<i>Joey</i>	Miss F. Harwood.
<i>Ruth Meadows</i> ..	Miss Ellen Terry.

12th. Haymarket. First Performance.**BRAG.**

An Original Comedy, in Three Acts, by W. G. WILLS.

<i>Hugh Merryman</i>	Mr. W. Terriss.
<i>Father Dominic</i>	Mr. G. W. Anson.
<i>Stephen Gowan</i> ..	Mr. Howe.
<i>Andrew</i>	Mr. Norman Forbes.
<i>Grabb</i>	Mr. Weathersby.
<i>Stubbs</i>	Mr. Fielder.
<i>Tom Pye</i>	Mr. Charles Kelly.
<i>Mrs. Merryman</i>	Miss B. Henri.
<i>Dame Joan</i> ..	Miss Ewell.
<i>Mrs. Brock</i> ..	Miss Harrison.
<i>Mrs. Freer</i> ..	Miss J. Roselle.
<i>Margery Gowan</i>	Miss Emily Fowler.

13th. Lyceum. Revival.**RICHELIEU.**

By LORD LYTON.

<i>Cardinal Richelieu</i>	Mr. Irving.
<i>Louis XIII.</i> ..	Mr. Beaumont.
<i>Gaston, Duke of</i> }	Mr. Ferrand.
<i>Orleans</i>	

<i>Baradas</i>	Mr. H. Forrester.
<i>De Mauprat</i>	Mr. F. Cooper.
<i>De Beringhen</i>	Mr. Kyrle Bellew.
<i>Joseph</i>	Mr. C. Cooper.
<i>Huguet</i>	Mr. Tyars.
<i>François</i>	Mr. A. Andrews.
<i>De Clermont</i>	Mr. A. Tapping.
<i>Capt. of the Guard</i>	Mr. Harwood.
<i>First Secretary</i> ..	Mr. Louthier.
<i>Second Secretary</i>	Mr. Branscombe.
<i>Third Secretary</i>	Mr. Russell.
<i>Marion de Lorme</i>	Miss Pauncefort.
<i>Julie de Mortemar</i>	Miss Alma Murray.

18th. Adelphi. Revival.

AMY ROBSART.

A Drama, in Four Acts, by ANDREW HALLIDAY.

<i>Earl of Leicester</i>	Mr. Henry Neville.
<i>Earl of Sussex</i> ..	Mr. R. Markby.
<i>Walter Raleigh</i> ..	Mr. F. Charles.
<i>Sir Henry Lee</i> ..	Mr. C. Butler.
<i>Richard Varney</i>	Mr. Hermann Vezin.
<i>Edmund Tressilian</i>	Mr. Edward Compton.
<i>Bowyer</i>	Mr. H. Cooper.
<i>Michael Lambourne</i>	Mr. R. Pateman.
<i>Wayland Smith</i>	Mr. E. J. George.
<i>Tony Foster</i> ..	Mr. Flockton.
<i>Giles Gosling</i> ..	Mr. G. H. Weston.
<i>Flibbertigibbet</i> ..	Miss Harriet Coveney.
<i>Goldthread</i> ..	Mr. M. Byrnes.
<i>Lord Shrewsbury</i>	Mr. Langdon.
<i>Lord Hunsdon</i> ..	Mr. Grayson.
<i>Porter</i>	Mr. Smithson.
<i>Queen Elizabeth</i>	Miss Bella Pateman.
<i>Amy Robsart</i> ..	Miss Lydia Foote.
<i>Lady Paget</i> ..	Miss Thornton.
<i>Duchess of Rutland</i>	Miss Merrell.
<i>Janet Foster</i> ..	Miss Clara Jecks.

20th. Lyceum. Revival.

LOUIS XI.

By CASIMIR DELAVIGNE, as arranged and adapted by DION BOUCICAULT for CHARLES KEAN.

<i>Louis XI.</i>	Mr. Irving.
<i>The Dauphin</i>	Mr. A. Andrews.
<i>Duke de Nemours</i>	Mr. F. Cooper.
<i>Cardinal d'Alby</i>	Mr. Simpson.
<i>P. de Commynes</i> ..	Mr. Beaumont.
<i>Count de Dreux</i>	Mr. Louthier.
<i>Jacques Coitier</i> ..	Mr. Forrester.
<i>Tristan l'Ermite</i>	Mr. Tyars.
<i>Oliver le Dain</i> ..	Mr. Pinero.
<i>François de Paule</i>	Mr. Mead.
<i>Mons. de Lude</i> ..	Mr. Davis.
<i>Count de Dunois</i>	Mr. Russell.
<i>Marcel</i>	Mr. Johnson.
<i>Richard</i>	Mr. Branscombe.
<i>Didier</i>	Mr. Lambourne.
<i>Officer of the Royal Guard</i> }	Mr. Harwood.

<i>Montjoie</i>	Mr. Tapping.
<i>Toison d'Or</i>	Mr. Smily.
<i>King's Attendants</i>	Messrs. Tingay & Jafry.
<i>Marie</i>	Miss Alma Murray.
<i>Martha</i>	Mrs. Chippendale.

27th. Lyceum. Revival.

CHARLES I.

By W. G. WILLS.

<i>Charles I.</i>	Mr. Henry Irving.
<i>Oliver Cromwell</i>	Mr. Forrester.
<i>Marg. of Huntley</i>	Mr. Pinero.
<i>Lord Moray</i> ..	Mr. F. Cooper.
<i>Ireton</i>	Mr. Beaumont.
<i>Pages</i>	{ Misses Harwood and W. Brown.
<i>Princess Elizabeth</i>	Miss K. Brown.
<i>Prince James</i> ..	Miss Dudley.
<i>Lady Eleanor</i> ..	Miss G. Pauncefort.
<i>Queen Henrietta</i> }	Miss Ellen Terry.
<i>Maria</i>	

JULY.

2nd. Adelphi. Revival.

RICHELIEU.

By LORD LYTTON.

<i>Louis XIII.</i> ..	Mr. J. G. Shore.
<i>Duke of Orleans</i>	Mr. G. H. Weston.
<i>Baradas</i>	Mr. E. F. Edgar.
<i>Richelieu</i>	Mr. Hermann Vezin.
<i>De Mauprat</i> ..	Mr. E. H. Brooke.
<i>De Beringhen</i> ..	Mr. F. Charles.
<i>Joseph</i>	Mr. W. H. Stephens.
<i>Huguet</i>	Mr. B. Markby.
<i>François</i>	Miss Clara Jecks.
<i>First Courtier</i> ..	Mr. C. Butler.
<i>Captain of Archers</i>	Mr. H. Cooper.
<i>First Secretary</i> ..	Mr. M. Byrnes.
<i>Second Secretary</i>	Mr. Smithson.
<i>Third Secretary</i> ..	Mr. Grayson.
<i>Julie de Mortemar</i>	Mrs. Bernard-Beere.
<i>Marion de Lorme</i>	Miss Compton.

11th. Lyceum. Revival.

THE BELLS.

Adapted from *The Polish Jew*,
A Dramatic Study by MM. ERCKMANN-
CHATRIAN.

<i>Mathias</i>	Mr. Irving.
<i>Walter</i>	Mr. C. Cooper.
<i>Hans</i>	Mr. Johnson.
<i>Christian</i>	Mr. F. Cooper.
<i>Doctor Zimmer</i> .	Mr. Pinero.
<i>Notary</i>	Mr. Branscombe.
<i>Pres. of the Court</i>	Mr. Tyars.
<i>Clerk of the Court</i>	Mr. Harwood.
<i>Mesmerist</i> ..	Mr. Tapping.
<i>Catherine</i>	Miss Pauncefort.
<i>Annette</i>	Miss Alma Murray.
<i>Sozel</i>	Miss Harwood.

12th. Folly. First Performance.

ANOTHER DRINK.

A New and Melo-Dramatic Burlesque, by
SAVILE CLARKE and LEWIS CLIFTON.

<i>Coupeau</i>	Mr. G. W. Anson.
<i>Gouget</i>	Mr. Wyatt.
<i>Mes Bottes</i> ..	Mr. Denbigh Newton.
<i>Poisson</i>	Mr. A. H. Forrest.
<i>Lantier</i>	Mr. Leslie.
<i>Madame Rouge</i> ..	Miss Minnie Marshall.
<i>Phæbe Sage</i> ..	Miss Linda Verner.
<i>Virginie</i>	Miss Marie de Grey.
<i>Gervaise</i>	Madame Selina Dolaro.

14th. Royalty. First Performance.

VENUS.

A New and Original Mythological Extravaganza, in Four Scenes, by EDWARD ROSE and AUGUSTUS HARRIS.

<i>Venus</i>	Miss Nellie Bromley.
<i>Vulcan</i>	Mr. Charles Groves.
<i>Cupid</i>	Miss Kate Lawler.
<i>Psyche</i>	Miss Emilie Copsey.
<i>Philo</i>	Mr. Horatio Saker.
<i>Proserpine</i> ..	Miss Edith Blande.
<i>Adonis</i>	Miss Alma Stanley.
<i>Mars</i>	Miss Phæbe Don.

AUGUST.

2nd. Lyceum. First Performance.

ZILLAH.

A New Romantic Drama, in Five Acts,
by Messrs. J. PALGRAVE SIMPSON
and CLAUD TEMPLAR.

<i>Constance</i>	Miss Genevieve Ward.
<i>Zillah</i>	Miss Genevieve Ward.
<i>Raymond</i>	Mr. T. Mead.
<i>Leoni de Noirmont</i>	Mr. J. H. Barnes.
<i>Paul de Roseville</i>	Mr. H. Herbert.
<i>Bartista Tosti</i> ..	Mr. F. Tyars.
<i>Pierre Latouche</i>	Mr. Forbes-Robertson.
<i>Baltazar</i>	Mr. S. Calhaem.
<i>Hallo</i>	Mr. W. McIntyre.
<i>Petipas</i>	Mr. A. Andrews.
<i>La Blouse</i>	Mr. J. Harwood.
<i>Jacquot</i>	Mr. Sampson.
<i>Capt. of the Guard</i>	Mr. Ian Franke.
<i>Bishop of Toulouse</i>	Mr. A. Tapping.
<i>Blareau</i>	Mr. J. Bradley.
<i>François</i>	Miss Roland Phillips.
<i>Vanda</i>	Mrs. Vere.
<i>Mara</i>	Miss Kitty Harwood.

2nd. Adelphi. Revival.

THE TICKET-OF-LEAVE MAN.

A Drama, in Four Acts, by TOM TAYLOR.

<i>Robert Brierly</i> ..	Mr. Henry Neville.
<i>James Dalton</i> ..	Mr. R. Pateman.

<i>Hawkshaw</i> ..	Mr. Hermann Vezin.
<i>Melter Moss</i> ..	Mr. F. W. Irish.
<i>Green Jones</i> ..	Mr. F. Charles.
<i>Mr. Gibson</i> ..	Mr. E. J. George.
<i>Sam Willoughby</i>	Miss Clara Jacks.
<i>Maltby</i>	Mr. H. Cooper.
<i>Brunton</i>	Mr. M. Byrnes.
<i>Waiter</i>	Mr. Smithson.
<i>May Edwards</i> ..	Miss Lydia Foote.
<i>Emily St. Evre- mond</i>	Miss Maria Harris.
<i>Mrs. Willoughby</i>	Miss Harriet Coveney.

4th. Criterion. First Performance.

JILTED; an Old Story Retold.

A Comic Drama, in Two Acts, by
ALFRED MALTBY.

<i>Samuel T. Potts</i>	Mr. J. Russell.
<i>Samuel Potts, Jun.</i>	Mr. Geo. Giddens.
<i>Henry St. Cloud</i>	Mr. Charles Tritton.
<i>Mr. Equity Transfer</i>	Mr. C. A. White.
<i>Mrs. D'Artelle</i> ..	Miss Caroline Harvey.
<i>Marguerite</i> ..	Miss Edgeworth.
<i>Carrie Dalrypple</i>	Miss M. Rorke.
<i>Topham</i>	Miss Emily Vining.

6th. Criterion. First Performance.

BETSY.

A Comedy in Three Acts, adapted from
the French of MM. HENNEQUIN and
NAJAC, by F. C. BURNAND.

<i>Mr. Alex. Birkett</i>	Mr. W. J. Hill.
<i>Mr. Adol. Birkett</i>	Mr. Lytton Sothorn.
<i>Capt. Redmond</i> }	Mr. H. Standing.
<i>McManus</i> ..	
<i>Richard Talbot</i> ..	Mr. Geo. Giddens.
<i>Mr. Sam. Dawson</i>	Mr. Alfred Maltby.
<i>Mrs. Birkett</i> ..	Mrs. Stephens.
<i>Mrs. McManus</i> ..	Miss Mary Rorke.
<i>Mdme. Polenta</i> ..	Miss A. Edgeworth.
<i>Nellie Bassett</i> ..	Miss Maude Taylor.
<i>Grace Peyton</i> ..	Miss Rose Fleury.
<i>Betsy</i>	Miss Lottie Venne.

21st. Lyceum. First Performance.

"FORGET-ME-NOT."

An Original Play in Three Acts, by Messrs.
HERMANN MERIVALE and F. C. GROVE.

<i>Sir Horace Welby</i>	Mr. Forbes-Robertson.
<i>Prince Mallcotti</i>	Mr. S. Calhaem.
<i>Barrato</i>	Mr. F. Tyars.
<i>Servant</i>	Mr. H. Russell.
<i>Porter</i>	Mr. C. Smiley.
<i>Stephanie</i>	Miss Genevieve Ward.
<i>Alice Verney</i> ..	Miss Louise Willes.
<i>Mrs. Foley</i> ..	Mrs. Leigh Murray.
<i>Rose</i>	Miss Eily Paton.
<i>Maria</i>	Mrs. Vere.

30th. Gaiety. First Performance.
HANDSOME HERNANI; or, the
Fatal Penny Whistle.

A Burlesque Extravaganza, by HENRY
 J. BYRON.

<i>Don Carlos</i>	Mr. E. W. Royce.
<i>Ruy Gomez de</i>	Mr. Edward Terry.
<i>Silva</i>	
<i>Hernani</i>	Miss E. Farren.
<i>King of Bohemia</i>	Miss R. St. George.
<i>Duke of Bavaria</i>	Miss Wadman.
<i>Tre Conspiratori</i> {	Messrs. Warde, Loch,
	and Quay.
<i>Dona Sol</i>	Miss Kate Vaughan.
<i>Josephina</i>	Miss Amalia.
<i>Finnita</i>	Miss Louis.

SEPTEMBER.

20th. Court. Revival.

FERNANDE.

Version, by SUTHERLAND EDWARDS, of
 the Comedy of the same title, by V.
 SARDOU.

<i>André, Marquis</i> {	Mr. Charles Coghlan.
<i>des Arcis</i>	
<i>M. Pomerol</i>	Mr. Wilson Barrett.
<i>Roqueville</i>	Mr. John Benn.
<i>Commander Jarbi</i>	Mr. G. W. Anson.
<i>Brocassin</i>	Mr. Edward Price.
<i>Gustave</i>	Mr. Arthur Dacre.
<i>Frédéric</i>	Mr. R. Langford.
<i>Maresquier</i>	Mr. H. Lashbrooke.
<i>Anatole</i>	Mr. E. Douglas.
<i>Alfred</i>	Mr. Bindloss.
<i>Clotilde</i>	{ Miss Heath (Mrs. Wil-
	son Barrett).
<i>Fernande</i>	Miss Rosa Kenney.
<i>Georgette</i>	Miss Amy Roselle.
<i>Madame Sénéchal</i>	Mrs. Leigh Murray.
<i>Thérèse</i>	Miss M. A. Giffard.
<i>Fleur de Pêcher</i>	Miss M. Rotcheley.
<i>Amanda</i>	Miss Winifred Emery.
<i>Gibraltar</i>	Miss E. Naudaine.
<i>Fleurette</i>	Miss Kate Dunbar.
<i>Anita</i>	Miss B. Ripley.
<i>Bois Rosé</i>	Miss Marion Bruce.

22nd. Imperial. Revival.

THE BEAUX' STRATAGEM.

A Comedy, by GEORGE FARQUHAR.

<i>Aimwell</i>	Mr. E. F. Edgar.
<i>Sir C. Freeman</i>	Mr. W. H. Denny
<i>Archer</i>	Mr. W. Farren.
<i>Sullen</i>	Mr. J. Ryder.
<i>Foigard</i>	Mr. J. Bannister.
<i>Boniface</i>	Mr. Everill.
<i>Gibbet</i>	Mr. Kyrle Bellew.
<i>Hounslow</i>	Mr. Bunch.
<i>Bagshot</i>	Mr. W. J. Leitch.

<i>Scrub</i>	Mr. Lionel Brough.
<i>Lady Bountiful</i>	Mrs. Stirling.
<i>Mrs. Sullen</i>	Miss Litton.
<i>Dorinda</i>	Miss E. Meyrick.
<i>Cherry</i>	Miss Carlotta Addison.
<i>Gipsy</i>	Miss Pressenger.

24th. Vaudeville. Revival.

TWO ROSES.

A Comedy, by JAMES ALBERY.

<i>Digby Grant, Esq.</i>	Mr. Henry Howe.
<i>Caleb Decie</i>	Mr. Thomas Thorne.
<i>Jack Wyatt</i>	Mr. W. Herbert.
<i>Mr. Funnival</i>	Mr. W. Hargreaves.
<i>Our Mr. Jenkins</i>	Mr. David James.
<i>Lottie</i>	Miss Marie Illington.
<i>Ida</i>	Miss Kate Bishop.
<i>Mrs. Jenkins</i>	Miss Sophie Larkin.
<i>Mrs. Cupps</i>	Miss Cicely Richards.

25th. Haymarket. Revival.

THE HEIR-AT-LAW.

A Comedy, in Five Acts, by GEORGE
 COLMAN the Younger.

<i>Doctor Pangloss</i>	Mr. J. S. Clarke.
<i>Dick Dowlas</i>	Mr. H. B. Conway.
<i>Zekiel Homespun</i>	Mr. Charles Harcourt.
<i>Steadfast</i>	Mr. John Ryder.
<i>Daniel Dowlas</i>	Mr. H. J. Turner.
<i>Kenrick</i>	Mr. H. Rivers.
<i>Henry Morland</i>	Mr. J. C. Buckstone.
<i>John</i>	Mr. James.
<i>Waiter</i>	Mr. Weathersby.
<i>Cicely Homespun</i>	Miss Linda Dietz.
<i>Caroline Dormer</i>	Miss Blanche Henri.
<i>Deborah Dowlas</i>	Miss Emily Thorne.

27th. Prince of Wales's. First
Performance.

DUTY.

A Play, in Four Acts, adapted by JAMES
 ALBERY, from VICTORIEN SARDOU'S
 Comedy, *Les Bourgeois de Pont-Arcy*.

<i>Sir Geoffrey Deene</i>	Mr. H. B. Conway.
<i>John Hamond</i> , {	Mr. Arthur Cecil.
<i>M.P.</i>	
<i>Dick Fanshawe</i>	Mr. Forbes-Robertson.
<i>Mr. Trelawney</i> {	Mr. Kemble.
<i>Smith</i>	
<i>Mr. Paroley Fox</i>	Mr. David Fisher, jun.
<i>Stringer</i>	Mr. Newton.
<i>Blake</i>	Mr. Deane.
<i>Lady Deene</i>	Mrs. Hermann Vezin.
<i>Mabel Holne</i>	Miss Marion Terry.
<i>Mrs. Trelawney</i> {	Mrs. John Wood.
<i>Smith</i>	
<i>Zoe Smith</i>	Miss Augusta Wilton.
<i>Marcelle Aubry</i>	Miss Linda Dietz.

27th. Lyceum. Revival.

THE IRON CHEST.

A Play, by GEORGE COLMAN the Younger.

<i>Sir E. Mortimer</i>	Mr. Irving.
<i>Capt. Fitzharding</i>	Mr. J. H. Barnes.
<i>Wilford</i>	Mr. Norman Forbes.
<i>Adam Winterton</i>	Mr. J. Carter.
<i>Rawbold</i>	Mr. Mead.
<i>Samson Rawbold</i>	Mr. S. Johnson.
<i>Peter</i>	Mr. Branscombe.
<i>Gregory</i>	Mr. Tapping.
<i>Armstrong</i>	Mr. F. Tyars.
<i>Orson</i>	Mr. C. Cooper.
<i>Robbers</i>	{ Messrs. Ferrand, Cal-
	vert, Harwood, &c.
<i>Robber's Boy</i> ..	Miss Harwood.
<i>Lady Helen</i> ..	Miss Florence Terry.
<i>Blanche</i>	Miss Myra Holme.
<i>Barbara</i>	Miss Alma Murray.
<i>Judith</i>	Miss Pauncefort.

27th. Gaiety. First Performance.

THE GREAT CASIMIR.

A Comic Musical Drama, composed by CHARLES LECOCQ; the Libretto adapted by HENRY S. LEIGH, from the French of MM. J. PREVEL and A. D. SAINT-ALBIN.

<i>Casimir</i>	Mr. Edward Terry.
<i>Merryman</i>	Mr. W. Elton.
<i>The Grand Duke</i>	Mr. E. W. Royce.
<i>Gibson</i>	Mr. Fawcett.
<i>Joseph</i>	Mr. Crutwell.
<i>Second Clown</i> ..	Mr. W. Warde.
<i>Picasso</i>	Mr. Squire.
<i>Galetti</i>	Mr. R. Soutar.
<i>Antonio</i>	Mr. Cowlick.
<i>Pietro</i>	Master Griffin.
<i>Angelina</i>	Miss E. Farren.
<i>Ninetta</i>	Miss Emily Muir.
<i>Petronilla</i>	Miss Rose.
<i>Seraphina</i>	Miss Wadman.
<i>Colomba</i>	Miss C. Gilchrist.
<i>Lydia</i>	Miss Louis.

30th. Adelphi. First Performance.

RESCUED.

A Domestic Drama, in Four Acts, by DION BOUCICAULT.

<i>The Earl of Mount</i>	{ Mr. E. H. Brooke.
<i>Audley</i>	
<i>The Count Ruskov</i>	Mr. Hermann Vezin.
<i>Jack Weatherby</i>	Mr. Henry Neville.
<i>Ferry Tarbox</i> ..	Mr. J. G. Taylor.
<i>Mr. Manifold</i> ..	Mr. R. Pateman.
<i>Mr. Phoenix O'Reilly</i>	Mr. James Fernandez.
<i>Dan</i>	Miss Clara Jecks.
<i>Widdicoff</i>	Mr. F. W. Irish.
<i>Lady Sybil Ferrers</i>	Miss Bella Pateman.
<i>Midge</i>	Miss Lydia Foote.

<i>Jane Garside</i> ..	Miss Harriet Coveney.
<i>Maggie</i>	Miss Emily Duncan.
<i>Jenny</i>	Miss Maria Harris.
<i>Blind Biddy</i> ..	Miss Louise Moodie.

OCTOBER.

4th. St. James's. First Performance.

MONSIEUR LE DUC.

By VAL PRINSEP, A.R.A.

<i>Le Duc de Richelieu</i>	Mr. Hare.
<i>Comte de la Roque</i>	Mr. Terriss.
<i>Le Chevalier</i> ..	Mr. Cathcart.
<i>Le Baron</i>	Mr. Draycott.
<i>Le Visconte</i> ..	Mr. Chevalier.
<i>Baptiste</i>	Mr. De Verney.
<i>Marguerite</i> ..	Miss C. Grahame.

4th. Gaiety. Revival.

AN ENGLISH GENTLEMAN; or, the Squire's Last Shilling.

A Drama, in Four Acts, by HENRY J. BYRON.

<i>Charles Chuckles</i>	Mr. Henry J. Byron.
<i>Roderick Gresham</i>	Mr. J. D. Beveridge.
<i>Daniel Brandon</i>	Mr. H. F. Macklin.
<i>Fabez Grindrod</i>	Mr. W. Elton.
<i>Mr. Clinch</i> ..	Mr. C. Fawcett.
<i>Hodges</i>	Mr. Burgess.
<i>Buller</i>	Mr. T. Squire.
<i>Rachel Grindrod</i>	Miss Louise Willes.
<i>Mary Greville</i> ..	Miss Edith Bruce.
<i>Lady Logwood</i> ..	Mrs. H. Leigh.
<i>Malvina Logwood</i>	Miss Wadman.

6th. Alhambra. First Performance.

LA PETITE MADEMOISELLE.

Comic Opera by LECOCQ. The Libretto adapted by Messrs. R. REECE and HENRY S. LEIGH.

<i>Boisvillette</i> ..	Mr. Knight Aston.
<i>The Marquis of</i>	{ Mr. Fred. Leslie.
<i>Manicamp</i> ..	
<i>Juvigné</i>	Mr. L. Kelleher.
<i>Filoufini</i>	Mr. Frank Hall.
<i>Marmiton</i>	Mr. C. Power.
<i>Taboureaux</i> ..	Mr. Harry Paulton.
<i>Chateaubrun</i> ..	Mr. Grantham.
<i>Pont D'Aubray</i>	Mr. Apsey.
<i>D'Estilly</i>	Mr. Risson.
<i>Montcauvrel</i> ..	Mr. Withers.
<i>Perpignasse</i> ..	Mr. Bury.
<i>Moineau</i>	Mr. Fraser.
<i>Rodolphe</i>	Mr. Sweetman.
<i>Laroche</i>	Mr. Ross.
<i>Fouette</i>	Mr. Marchant.
<i>La Petite Made-</i>	{ Miss Constance Loseby.
<i>moiselle</i>	
<i>Jaquelaine</i> ..	Miss Emma Chambers.
<i>Madelon</i>	Miss Alice May.
<i>Aiguillette</i> ..	Miss Annie Temple.

9th. New Sadler's Wells.

Revival.

ROB ROY.

Dramatized by ISAAC POCKOCK.

<i>Rob Roy Macgregor</i>	Mr. Walter Bentley.
<i>Francis Osbaldistone</i> }	Mr. Edward Cotte.
<i>Rashleigh Osbaldistone</i> }	Mr. N. Wheatcroft.
<i>Sir F. Vernon</i> ..	Mr. Hulme.
<i>Capt. Thornton</i> ..	Mr. F. W. Wyndham.
<i>Major Galbraith</i>	Mr. A. Redwood.
<i>Bailie Nicol Jarvie</i>	Mr. E. Lyons.
<i>Andrew Fairservice</i>	Mr. Gordon Scott.
<i>Owen</i>	Mr. Fosbrooke.
<i>The Dougal</i> ..	Mr. R. Lyons.
<i>Robert</i>	Miss Osborne.
<i>Hamish</i>	Miss Steerforth.
<i>McStewart</i> ..	Mr. Gurney.
<i>Saunders Wylie</i> ..	Mr. Hybert.
<i>Fobson</i>	Mr. Wibrow.
<i>Helen Macgregor</i>	Mrs. Chas. Calvert.
<i>Diana Vernon</i> ..	Miss Maud Irvine.
<i>Mattie</i>	Miss K. Mildenhall.
<i>Martha</i>	Miss B. Montague.
<i>Jean McAlpine</i> ..	Mrs. St. John.
<i>Hostess</i>	Mrs. Nanton.

15th. Imperial. Revival.

THE POOR GENTLEMAN.

A Comedy, by GEORGE COLMAN the Younger.

<i>Lieut. Worthington</i> }	Mr. E. F. Edgar.
<i>Corporal Foss</i> ..	Mr. W. H. Denny.
<i>Sir C. Cropland</i> ..	Mr. Akhurst.
<i>Sir Robert Bramble</i>	Mr. W. Farren.
<i>Humphrey Dobbins</i>	Mr. F. Everill.
<i>Farmer Harrowby</i>	Mr. Bunch.
<i>Stephen Harrowby</i>	Mr. J. Bannister.
<i>Ollapod</i>	Mr. Lionel Brough.
<i>Frederick</i>	Mr. Kyrle Bellew.
<i>Emily Worthington</i>	Miss E. Meyrick.
<i>Miss Lucretia MacTab</i> }	Mrs. Stirling.
<i>Dame Harrowby</i>	Miss Miller.
<i>Mary</i>	Miss Pressenger.

16th. Court. First Performance.

COURTSHIP ; or, the Three Caskets.

A New and Original Comedy, in Three Acts, by HENRY J. BYRON.

<i>Edward Trentham</i>	Mr. Charles Coghlan.
<i>Phineas Gubbins</i>	Mr. G. W. Anson.
<i>Claude de Courcy</i>	Mr. Wilson Barrett.
<i>Tom Lilford</i> ..	Mr. H. Reeves Smith.
<i>Mr. Moltino</i> ..	Mr. Arthur Dacre.

<i>Mr. Blatchford</i> ..	Mr. Edward Price.
<i>Mr. Gruby</i>	Mr. J. B. Johnstone.
<i>Servant</i>	Mr. Lashbrooke.
<i>Millicent Vivian</i>	Miss Amy Roselle.
<i>Fanny Trevelyan</i>	Miss Emmeline Ormsby.
<i>Mrs. McTartar</i> ..	Mrs. Leigh Murray.
<i>Watson</i>	Miss M. A. Giffard.

25th. Gaiety. Revival.

DAISY FARM.

A Drama, in Four Acts, by HENRY J. BYRON.

<i>Andrew Armstrong</i>	Mr. John Maclean.
<i>Charley Burrridge</i>	Mr. F. H. Macklin.
<i>Simeon Cole</i> ..	Mr. E. W. Royce.
<i>George Warriner</i>	Mr. W. Elton.
<i>Mr. Craven</i> ..	Mr. Henry J. Byron.
<i>A Tramp</i>	Mr. Beveridge.
<i>Mr. Dobson</i> ..	Mr. C. Fawcett.
<i>Mr. Wigfall</i> ..	Mr. W. Warde.
<i>Mr. Grabham</i> ..	Mr. T. Squire.
<i>Bridget Armstrong</i>	Miss Louise Willes.
<i>Cribbage</i>	Miss Edith Bruce.
<i>Kate Cole</i>	Miss Lizzie Coote.

27th. Gaiety. First Performance.

UNLIMITED CASH.

A Version of *Trente Millions de Gladiateur*, by F. C. BURNAND.

<i>H.R.H. the Maharajah Ramjam Fellehoy Julip Sing</i> }	Mr. E. W. Royce.
<i>Skip</i>	Mr. T. Squire.
<i>Robert Smuggins</i>	Mr. Edward Terry.
<i>Mr. B. Botibol</i> ..	Mr. W. Elton.
<i>Adolphus Johnson</i>	Miss E. Farren.
<i>Mr. Dimmick</i> ..	Mr. Salisbury.
<i>Mrs. De Courcey</i>	Miss Edith Bruce.
<i>Mrs. Magundy</i> ..	Mrs. Leigh.
<i>Virginia</i>	Miss E. Coote.
<i>Jane</i>	Miss Louis.

29th. Imperial. First Performance.

LIGHT AND SHADE.

A Comedy, in Three Acts, by F. W. BROUGHTON.

<i>Raymond Irton</i>	Mr. E. F. Edgar.
<i>Dick Luttrell</i> ..	Mr. Lionel Brough.
<i>Percy Deverill</i> ..	Mr. Kyrle Bellew.
<i>Mr. Clifford</i> ..	Mr. F. Everill.
<i>Barker</i>	Mr. W. H. Denny.
<i>Mr. Kerry</i>	Mr. J. Bannister.
<i>Corporal Stoup</i> ..	Mr. W. S. Leitch.
<i>Eva Clifford</i> ..	Miss Litton.
<i>Sister Celia</i> ..	Miss Fanny Addison.

29th. Olympic. First Performance.**MARIGOLD.**

Opéra Comique, Music by LÉON VASSEUR,
Libretto by ARTHUR MATTHISON.

<i>The Duke de</i>	} Mr. George Mudie.
<i>Noces-Défendues</i>	
<i>Baron Ferdinand</i>	Mr. Arthur Rousbey.
<i>Bibolais</i>	Mr. Fred Wood.
<i>Berzelius</i>	Mr. Michael Dwyer.
<i>Fehan</i>	Mr. Dymott.
<i>Marigold</i>	Miss Mulholland.
<i>Catinou</i>	Miss Kate Sullivan.
<i>The Baroness</i> ..	Miss Fanny Edwards.
<i>Cunégonde</i> ..	Miss Isabelle Muncey.
<i>Gudule</i>	Miss Bond.
<i>Yvonne</i>	Miss Maxwell.
<i>Solange</i>	Miss Holland.
<i>Denise</i>	Miss Brown.
<i>Marie</i>	Miss Campbell.
<i>Toko</i>	Master Phillips.

30th. Adelphi. Revival.**NICHOLAS NICKLEBY.**

A Dramatized Version of CHARLES
DICKENS'S Novel of that name, by
ANDREW HALLIDAY.

<i>Nicholas Nickleby</i>	Mr. E. H. Brooke.
<i>Ralph Nickleby</i> ..	Mr. James Fernandez.
<i>Squeers</i>	Mr. J. G. Taylor.
<i>Newman Noggs</i> ..	Mr. Hermann Vezin.
<i>John Browdie</i> ..	Mr. Henry Neville.
<i>Brooker</i>	Mr. R. Pateman.
<i>Snawley</i>	Mr. F. W. Irish.
<i>Smike</i>	Miss Lydia Foote.
<i>Mrs. Nickleby</i> ..	Miss Emma Heffer.
<i>Kate Nickleby</i> ..	Miss Emily Duncan.
<i>Tilda Price</i> ..	Miss Clara Jacks.
<i>Miss Squeers</i> ..	Miss Harriet Coveney.
<i>Mrs. Squeers</i> ..	Mrs. Alfred Mellon.

NOVEMBER.**1st. Lyceum. Revival.****THE MERCHANT OF VENICE.**

<i>Shylock</i>	Mr. Irving.
<i>Duke of Venice</i> ..	Mr. Beaumont.
<i>Prince of Morocco</i>	Mr. Tyars.
<i>Antonio</i>	Mr. Forrester.
<i>Bassanio</i>	Mr. Barnes.
<i>Salanio</i>	Mr. Elwood.

<i>Salarino</i>	Mr. Pinero.
<i>Gratiano</i>	Mr. F. Cooper.
<i>Lorenzo</i>	Mr. N. Forbes.
<i>Tubal</i>	Mr. J. Carter.
<i>Launcelot Gobbo</i>	Mr. S. Johnson.
<i>Old Gobbo</i>	Mr. C. Cooper.
<i>Gaoler</i>	Mr. Hudson.
<i>Leonardo</i>	Mr. Branscombe.
<i>Balthazar</i>	Mr. Tapping.
<i>Stephano</i>	Mr. Ganthony.
<i>Clerk of the Court</i>	Mr. Calvert.
<i>Nerissa</i>	Miss Florence Terry.
<i>Jessica</i>	Miss Alma Murray.
<i>Portia</i>	Miss Ellen Terry.

11th. Gaiety. First Performance.**ROBBING ROY; or, Scotchd and Kilt.**

A New and Original Burlesque, by F. C.
BURNAND.

<i>Rob Roy Macgregor</i>	Mr. Edward Terry.
<i>F. Osbaldistone</i> ..	Miss E. Farren.
<i>Diana Vernon</i> ..	Miss Kate Vaughan.
<i>The Dougal</i>	Mr. E. W. Royce.
<i>Rashleigh</i>	Mr. W. Elton.
<i>Sir F. Vernon</i> ..	Mr. T. Squire.
<i>Captain Thornton</i>	Miss Wadman.
<i>Major Galbraith</i>	Miss C. Gilchrist.
<i>Helen Macgregor</i>	Miss Edith Bruce.
<i>Donald McStuart</i>	Miss Louis.
<i>Martha</i>	Miss R. St. George.
<i>Hamish</i>	Miss Jenny Rogers.
<i>Robert</i>	Master Griffin.

22nd. Gaiety. First Performance.**JUST LIKE A WOMAN.**

An Original Comedy, in Three Acts, by
A. W. DUBOURG.

<i>Topham Lyster</i> , }	Mr. J. Maclean.
<i>Esq., M.P.</i> .. }	
<i>Hon. Digby Dela-</i>	Mr. F. H. Macklin.
<i>mere, M.P.</i> .. }	
<i>Charles Westby</i> ..	Mr. Charles Kelly.
<i>Francis Latimer</i>	Mr. W. Akhurst.
<i>Sowerby Sweetapple</i>	Mr. Kemble.
<i>Jonas Sweetapple</i>	Mr. Bindloss.
<i>Potbury</i>	Mr. Arthur Wood.
<i>Benson</i>	Mr. Cowlrick.
<i>Mrs. Topham Lyster</i>	Mrs. Chippendale.
<i>Aurora Lyster</i> ..	Miss Louise Willes.
<i>Ethel Lyster</i> ..	Miss Measor.

I N D E X.

A

- ADDISON (Miss F.) as 'Eglantine,' 68.
 Adelphi Theatre, 19.
A Fool and his Money, 58.
After Dark, at the Surrey, 69.
 Albery (J.), *Crisis (The)*, 8, 10, 78; *Duty*, 36, 85;
Two Roses, 55, 85.
Alcantara, 77.
 Alhambra Theatre, 5.
Amy Robsart, at the Adelphi, 20, 83.
Angela; or a Woman's Wit, 3.
Another Drink, 57, 84.
 Anson (Mr. G. W.) as 'Coupeau' (*Another Drink*,
 burlesque), 57; 'Grimaldi,' 10; 'Mr. Granby
 Gag,' 10.
 Arden (Mr. H. T.), *An Injured Female*, 62.
 Astley's Amphitheatre, 72.
As You Like It, at the Haymarket, 11.

B

- Babil and Bijou*, 1.
 Bancroft (Mr.) as 'Captain Hawtree,' 33, 34;
 'Harry Spreadbrow,' 35.
 Bancroft (Mrs.) as 'Jenny Northcote,' 35; 'Nan,'
 34; 'Polly Eccles,' 33, 34.
 Bandmann (Mr.) as 'Hamlet,' 4.
 Barrett (Mr. Wilson) as 'Pomerol,' 62.
 Barrington (Mr. Rutland) as 'Captain Corcoran,'
 49.
 Barry (Miss Helen) as 'Countess de Linière,' 38.
 " (Mr. Shiel) as 'Gaspard,' 48.
 Bateman (Miss) as 'Helen Macgregor,' 67; 'Julia,'
 67.
 Bateman (Mrs.) and New Sadler's Wells, 65.
 Bazin, *A Cruise to China*, 77.
Beaux' Stratagem (The), at The Imperial, 45, 85.
 Bellew (Mr. Kyrle) as 'Gibbet,' 47; 'Osric,' 13.
Bells (The), at the Lyceum, 15, 17, 83.
 Bentley (Mr. Walter) as 'Rob Roy,' 67.
 Bernard-Beere (Mrs.) as 'Constance' (*Love Chase*),
 38; 'Lady Teazle,' 10, 38; 'Lydia Languish,' 10.
Betsy, 43, 84.
 Bishop (Miss Kate) as 'Mabel Clench,' 54.
Black-Eyed Susan, at the Duke's, 64.
 Blanchard (Mr. E. L.), Benefit for, 9.
Blue Beard, at Drury Lane, 5.
Bohemian Gypsy (The), 23.
 Boucicault (D.), *After Dark*, 69; *Colleen Bawn*,
 64; *Life of an Actress*, 10; *Rescued*, 21, 86.
Boulogne, 24, 82.
Brag, 10, 82.
 Britannia Theatre, 74.
 Brough (Mr. L.) as 'Claude Melnotte' (burlesque),
 45; 'Scrub,' 46; 'Tony Lumpkin,' 44.
 Broughton (F. W.), *Light and Shade*, 47, 87.
 Buckstone (Mr. J. B.), Benefit for, 11.
 " *Good for Nothing*, 34.
 Burnand (F. C.), *Betsy*, 43, 84; *Boulogne*, 24, 82;
Robbing Roy, 28, 88; *Unlimited Cash*, 28, 87.
 Burnett (J. P.), 70, 70.
 Burville (Miss A.) as 'Josephine,' 50.
 Byron (H. J.), *A Fool and his Money*, 58; *An
 English Gentleman*, 27, 85; *Courtship*, 62, 87;
Daisy Farm, 27, 87; *Handsome Hernani*, 27,
 85; *Jack the Giant Killer*, 23; *Notre Dame
 de Paris* (burlesque), 24, 29, 80; *Our Boys*, 53;
The Gaiety Gulliver, 28; *The Girls*, 53, 81;
The Rosebud of Stinging Nettle Farm, 73;
Uncle, 23, 79; *Young Fra Diavolo*, 23.
 Byron (H. J.) as 'Mr. Craven,' 27; 'Charles
 Chuckles,' 27.

C

- CALHAEM (Mr. S.) as 'Clown' (*A Winter's Tale*),
 3; 'Fanfarronade,' 4; 'Jacky,' 28.

- Calvert (Mrs.) as 'Helen Macgregor,' 67.
Campaigning, 42.
 Campbell (C. J.) as 'Sylvain,' 57.
Carmen (burlesque), 56, 79.
Caste, 33, 78.
 Cecil (Mr. Arthur) as 'Sam Gerridge,' 34.
 Celli (F. H.) as 'Sergeant Bellamy,' 57.
Charles I. at the Lyceum, 15, 83.
 Chatterton (Mr. B. F.), Benefit for, 2.
 Chippendale (Mr.), last appearance of, 15.
 " as 'Polonius,' 13.
 Chivot and Duru, *Madame Favart*, 51, 80.
Cinderella, at Drury Lane, 4.
 Clarke (Mr. J. S.) as 'Bob Acres,' 10; Dr. Pang-
 loss, 11; Graves (*Money*), 9; Major de Boots,
 12; Toodles, 10.
 Clarke (S.) and Clifton (L.) *Another Drink*, 57, 84.
 Clifton (Mr.) as 'Dick Dead-eye,' 50.
 Coghlan (Mr. C.) as 'Marquis des Arcis,' 62.
Colleen Bawn (The), at the Duke's, 64.
 Colman (G.), *The Heir-at-Law*, at the Haymarket,
 12, 85; *The Iron Chest*, at the Lyceum, 17, 85;
The Jealous Wife, at Drury Lane, 4; *The Poor
 Gentleman*, 47, 87.
 Comédie Française (The), at the Gaiety, 25.
 " list of pieces produced, 25.
Coming Home, 68.
 Compton (Mr. E.) as 'Florizel,' 3; 'Orlando,' 42.
Courtship, 62, 87.
 Court Theatre, 58.
Cousin Dick, 60.
 Covent Garden Theatre, 1.
 Cowper (Mr. J. C.) as the 'Old Shepherd' (*A
 Winter's Tale*), 3.
Crimson Cross (The), 19, 80.
Crisis (The), 8, 10, 78.
 Criterion Theatre, 41.
Cruise to China (A), 77.
Crutch and Toothpick, 63, 81.

D

- Daisy Farm*, 27, 87.
Daisy's Escape, 17.
Daisy Crockett, 40.
 Delavigne, Louis XI., at the Lyceum, 15, 83.
Desperate Adventures of the Baby (The), 51.
 Dillon (Mr. Charles) as 'Belphegor,' 4; as 'Laertes,'
 2; 'Macbeth,' 3; 'Othello,' 3; 'Shylock,' 4.
Diplomacy, 33.
 Dodson (R.), *The Thames*, 70.
 Dolaro (Mme.) as 'Rose' (*The Dragoons*), 57.
Don Giovanni in London, 74.
Dragoons (The), 56, 81.
Drink, 28, 82.
 Drury Lane Theatre, 2.
 Dubourg (A. W.), *Just Like a Woman*, 88.
 Duke's Theatre, 64.
Duty, 36, 85.

E

- East Lynne*, 40, 68, 73.
 Eastlake (Miss) as 'Haidée Burnside,' 9.
 Edgar (Mr. E. F.) as 'Hastings,' 44; 'Polixenes,' 3.
 Eichberg and Woolf, *Alcantara*, 77.
 Elephant and Castle Theatre (The), 71.
Ellen; or, Love's Cunning, 9, 80.
 Elton (Mr. W.) as 'Aminadab Sleek,' 23.
English Gentleman (An), 27, 86.
 Ernstone (Miss) as 'Henriette' (*The Two Orphans*),
 38, 68; 'Margaret Wentworth,' 68.
Eugene Aram, at the Lyceum, 15, 82; National
 Standard, 68.
 Everard (Miss) as 'Little Buttercup,' 50.

F

FARNIE (H. B.) and Searle (C.), *Venice*, 7.
 Farquhar (George), *The Beaux' Stratagem*, at the Imperial, 45, 85.
 Farren (Mr.) as 'Sharp' (*Money*), 9; 'Josiah Clench', 54.
 Farren (Miss E.), 24, 27.
Fernande, 62, 85.
Flying Scud, 73.
 Folly Theatre, 56.
 Foote (Miss Lydia) as 'Amy Robsart', 21.
Forget-Me-Not, 16, 84.
 Forrester (Mr.) as 'Claudius', 13.
 Fowler (Miss) as 'Perdita', 3; 'Violet', 10.

G

Gaiety Gulliver (The), 28.
 Gaiety Theatre, 22.
 Garrick Theatre, 77.
Gay Deceiver (A), 63.
 Gilbert (W. S.) and Sullivan (A.), *H.M.S. Pinafore*, 40, 45, 49.
 Gilbert (W. S.) *Gretchen*, 39, 80; *Sweethearts*, 34, 82; *Wedding March*, 56.
Girls (The), 53, 81.
 Globe Theatre, 47.
 Godfrey (G. W.), *The Queen's Shilling*, 31, 60, 81.
 Goetz (H.) *Taming the Shrew* (comic opera), 3.
 Goldsmith, *She Stoops to Conquer*, 44, 79.
Good for Nothing, 34.
 Grahame (Miss C.) as 'Lucy Franklin', 59; 'Léonie de Villegontier', 59.
Great Casimir (The), 27, 86.
 Grecian Theatre, 76.
Gretchen, 39, 80.
 Grossmith (Mr. G.) as 'Sir Joseph Porter', 49.
 Grundy (S.), *The Snowball*, 51, 79.

H

HALLIDAY (A.), *Amy Robsart*, at the Adelphi, 20, 83; *Nicholas Nickleby*, at the Adelphi, 22, 88.
Hamlet, at Drury Lane, 4.
 " at the Lyceum, 13, 15, 18, 78.
 Harcourt (Mr. Charles) as 'Mercutio', 11; 'Modus', 20.
 Hare (Mr.) as 'Baron de Montrichard', 59; 'Colonel Daunt', 61; 'Lord Kilclare', 59; 'Richelieu', 32.
Harlequin Cinderella, at Astley's, 72.
 Harvey (F.), *The Mother*, 40.
 " " *Married not Mated*, 40.
 Haymarket Theatre, 8.
Heads or Tails, 34.
 Heath (Miss) as 'Clotilde', 62; 'Jane Shore', 69; 'Lady Isabel Carlyle' and 'Madame Vine', 40.
Heavy Fathers, 56, 81.
Heir-at-Law (The), at the Haymarket, 12, 85.
Henry V., at Drury Lane, 5.
H.M.S. Pinafore, at the Imperial, 45; the National Standard, 68; the Olympic, 40; the Opéra Comique, 49.
 Herbert (Mr. W.) as 'Jack Wyatt', 55; 'Henri de Flavigneul', 59.
 Hervé, *Poulet and Poulette*, 24.
 Hickson (Miss K.) as 'Lady Teazle', 42.
 Hill (Miss C.) as 'Eunice' and 'Bel Lorrimer', 64.
 Hilton (B. H.), *Heavy Fathers*, 56, 81.
Hokee Pokee, the Fiend of the Fungus Forest, 76.
 Holt (Mr. C.) as 'Flotsam', 64.
 Honey (Mr. G.) as 'Eccles', 33, 34.
House that Jack Built (The), at the Surrey, 69.
 Howard (Bronson), *Truth*, 41, 79.
 Howe (Mr. H.) as 'Digby Grant', 55; 'Josiah Clench', 55; 'Sir Anthony Absolute', 42; 'The Friar' (*Romeo and Juliet*), 11.
 Howson (Miss Emma) as 'Josephine', 50.
Hunchback (The), at the Adelphi, 19, 80; at Sadler's Wells, 67.
 Huntly (Mrs.) as 'La Frochard', 38, 68.
Husband in Cotton Wool (A), 56.

I

Ici on Parle Français, at the Folly, 58.
 Imperial Theatre, 44.
Injured Female (An), 62.
Iron Chest (The), 17.
 Irving (Mr. Henry) as 'Charles I.', 15; 'Claude Melnotte', 15; 'Eugene Aram', 15; 'Hamlet', 13, 15; 'Louis XI.', 15; 'Mathias', 15; 'Richelieu', 15; 'Shylock', 18; 'Sir E. Mortimer', 17.
 Irving (Mr. Henry), *Benefit*, 15, 16.
It Is Never Too Late To Mend, 28, 78.

J

Jack and the Beans'alk, at Covent Garden, 1.
Jack the Giant Killer, at the Gaiety, 23.
 James (Mr. David) as 'Our Mr. Jenkins', 55; 'Plantagenet Potter', 54; 'Stout' (*Money*), 9.
Jane Eyre, 73.
Jane Shore, at the Surrey, 69.
Jealous Wife (The), at Drury Lane, 4.
 Jerrold (D.), *Black-Eyed Susan*, 64.
Filled, 43.
Jo, at the Surrey, 70.
Just Like a Woman, 88.

K

KELLY (Mr. Charles) as 'John Goring', 9; 'Thomas Pye', 9.
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Dramatic Notes

AN

ILLUSTRATED YEAR-BOOK

OF THE

LONDON STAGE

EDITED BY WILLIAM H. RIDEING

WITH FIFTY-TWO

SKETCHES OF SCENES AND CHARACTERS

By T. WALTER WILSON

1880—1881

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PUBLISHER'S NOTE.

THE favourable reception which was accorded to DRAMATIC NOTES on its first appearance has enabled the publisher to carry out the promise then made, that if successful, the issue should be continued annually.

The sketches of Mr. Wilson, which add so much interest to the NOTES, have this year been engraved by the new relief etching process of Messrs. Le Moussu & Co., by the use of which every touch of the artist is reproduced in absolute facsimile. The date of publication has been altered in order that the whole of the events of the year may be recorded and illustrated.

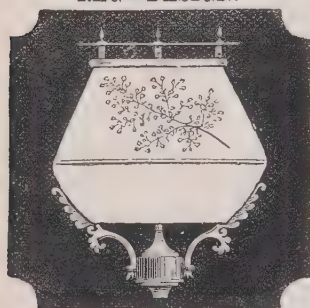
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Dramatic Notes.

1880—1881.



The Old Love and the New. Act III.

I.

DECEMBER, 1879—JANUARY, 1880.

THE previous issue of DRAMATIC NOTES published early in December, 1879, owing to the date of its publication, did not include the events of that month; several new plays, therefore, remain to be noted.

On Dec. 1st., *Balloonacy*, an extravaganza, with music by Mr. Edward Solomon, and words by Messrs. Burnand and Stephens, was added to the programme of the Royalty Theatre; and on the 6th *After Long Years*, a one-act drama, adapted from the French of MM. Scribe and Camille by Mr. Sydney Grundy, was introduced at the Folly.

An afternoon performance on the 10th, at the Lyceum Theatre, for the benefit of Mr. William Belford, a well known and much-respected actor, suffering from ill-health, was in many respects the most interesting occurrence of the month. Mr. Albery's *Two Roses* was played, with Mr. Irving in his original part of Digby Grant; an address was spoken by Miss Ellen Terry; and the *Trial from Pickwick*, specially arranged by Messrs. Hollingshead and Dickens, gave many prominent

actors an opportunity of showing their sympathy by assuming subordinate parts.

On the 18th, *The Old Love and the New*, by Mr. Bronson Howard, was produced at the Court Theatre, and its success was at once assured. The name of Mr. James Albery was coupled with that of the author in recognition of his services in adapting the play to the English stage; but there is little difference between the version seen at the Court and that produced in the United States. As in the case of *Brighton and Truth*, by the same author, *The Old Love and the New* had its first representation in America. It was originally called *Lilian's Last Love*, and was acted at Chicago five or six years ago, at which time it did not meet with success. But when remodelled it was accepted by Mr. Palmer, of the Union Square Theatre, New York, where, under the name of *The Banker's Daughter*, it was played during nearly the whole season of 1878-9. It is a symmetrical comedy-drama, with a clever plot, and many strong situations. The finished art of Mr. Charles Coghlan was seen to advantage in the part of John Stratton, a man who, marrying a woman in the belief that the love he entertains is returned, subdues all his own feelings and interests when he discovers that she does not care for him but for another, and has only married him because it is in his power to save her father from ruin. Few situations seen on the stage in recent years have been more powerful than that which ends the third act of *The Old Love and the New*. The lover, from whom Lilian has been compelled to part by her marriage with Stratton, and who still fills her heart, quarrels in defence of her good name with one Carojac, and is killed by him in a duel. As he is dying, and Lilian is bending over him, protesting her love and explaining to him why she broke her vows, her husband enters, and now learns the cause of the unhappiness she has shown in her married life. There is no upbraiding, no chiding. He takes his wife gently away and wraps his cloak around her as if to shield her from calumny. Later on, in answer to his reproaches, she declares that she has respected his honour and fulfilled her duty. "What care I for duty, honour?" cries the deceived husband. "Duty! Honour! Who spoke of duty or of honour? I spoke and speak of love—of that love which in a wife is the sole invulnerable armour of a husband's honour—of that love without which honour is valueless, and life a blank—of that love in which honour dwells as unconsciously as flowers bloom, and water flows. God help the husband whose honour is pro-

tected by duty alone!" The self-abnegation of Stratton eventually wins Lilian's heart, and their reconciliation is prettily brought about through their child. The comedy element is supplied in Mr. George Washington Phipps, an American business man, with limited time for pleasure, and an omnivorous appetite for sight-seeing, who is extraordinarily active, immensely practical, idiomatically laconic, and invariably chivalrous. This part was admirably played by Mr. G. W. Anson.

A new play by Messrs. Besant and Rice was produced at the Olympic on the 18th, and although much was expected of it, these authors having shown qualities essentially dramatic in their novels, *Such a Good Man* proved very unsuccessful.



MR. AND MRS. KENDAL IN *The Falcon*.

The English stage is not in so prosperous a condition that any contribution to it by a poet of Mr. Tennyson's fame can be regarded with indifference, however slight the piece may be, or however probable it may seem that it will not be found suitable to the exigencies of theatrical representation. The production of *The Falcon* at the St. James's Theatre on December 13, was important rather from the impoverished state of the poetic drama in England than from its own intrinsic value. It is a one-act piece, founded by the laureate on a story in the *Decamerone*, and introduces only four characters. The Count Alberighi has

long been in love with the Lady Giovanna, but a feud as deadly as that between the Montagues and Capulets having divided the two families, marriage between them is impossible. She weds another, and the Count isolates himself in a country villa after having spent his fortune in vain endeavours to secure her affections. The period chosen by Mr. Tennyson is when the lady, now a widow, comes after many years to implore a boon from her old lover. Her little son has met the Count and has fallen sick with a childish desire to possess his favourite falcon; the object of his mother's visit is to secure it for him. She is averse to craving any favour from the Count, and to delay the moment when the request must be made she entreats him to let her break bread with him. But so bare has the house become, that Filippo, one of his servants, declares that nothing is left but the shelves and hooks, and that he could hang himself on the hooks when he sees the shelves. Having no other dish to offer his guest than the falcon the Count kills the bird. After the repast the lady with great delicacy mentions the illness of her child and his desire. When she is told how impossible its gratification is, she is overcome by the last evidence of the Count's generosity in the sacrifice of his pet, and a mutual avowal of love closes the pretty little piece, which, though undramatic, is graceful and interesting. Whilst marred by some affectations, *The Falcon* is cast in a noble mould, and with the two principal characters in the hands of Mr. and Mrs. Kendal it was very favourably received by a brilliant audience.

During the career of the piece the falcon died, and of it the critic of the *Daily News* has written an obituary:—"Of late, tokens had been observed in the bird of depression of spirits, whether arising from the burden of an honour unto which she was not born, or from a foreboding that the fate of her nightly slain and roasted 'property' representative might one day prove a dismal reality, is not known. Her end, however, was, we regret to say, the result of an accident. For certain reasons it was deemed advisable to keep her in a darkened chamber where her exclusively carnivorous propensities were duly provided for; and here one day last week she was discovered under circumstances which showed that she had slipped from her perch, and being unable in the entanglement of her chain to recover her footing, had drooped and died. Between the bird and the representative of the elegant and disconsolate Federigo there had grown up a sincere attachment. Her end is the more melancholy from the circumstance that had

she only been able to keep upon her perch till Friday last, when the play was performed for the last time, the St. James's falcon would have enjoyed for the remainder of her days, under the protection of Mr. and Mrs. Kendal, an honourable retirement, amidst scenes more consonant with her early associations and the habits of her tribe."

On Boxing Night Holcroft's *Road to Ruin* was revived at the Vaudeville Theatre; and at the Folly, the place of Mr. Toole, who temporarily withdrew, owing to the death of his son, was filled by Mr. H. J. Byron in his own comedy, *Not such a Fool as he Looks*.

At the end of the year *The Merchant of Venice*, with Mr. Henry Irving as Shylock, and Miss Ellen Terry as Portia, had started on that prosperous career at the Lyceum Theatre which was not brought to a close until the following autumn. A masterly criticism of this performance has been written by the critic of the *Daily News*. Mr. Irving's impersonation, he has well said, differs in no small degree from the recorded performances of his predecessors. "He is not the decrepit Jew of the middle period; he is not the grotesque Jew against whom the earliest of Shakespearean editors protested. Neither is he the unbent and not easily provoked creature who in the person of Mr. Charles Coghlan shocked the preconceived notions of the audience at the previous revival of *The Merchant of Venice* at the Prince of Wales's Theatre. Malignant by nature he scarcely seems to be, though the ever present hunger for retaliation on behalf of himself and his race gathers strength from persecution, till it reaches its height in the famous scene with Tubal. He is lean of visage, pale, and of somewhat melancholy aspect, with spare grey locks and thin grey beard, in which streaks of black still linger. His sober brown gaberdine, his burgess's belt and pouch complete the picture. Shylock, in brief, is represented by Mr. Irving as an old, though not a very old man. The most striking departure of all is the comparatively listless air of his performance in the trial scene, only relieved as it is once or twice by outbursts of ferocious eagerness. But the prevailing mood in this scene is that of a mind that has brooded over vengeance until the sleepless eyes have grown hollow, the mind become vacant, the outward world endowed with a weird, unreal aspect, and vengeance itself is like the predominant image of a dream. Thus in the end even hatred seems to fade out, and when Gratiano's brutal jest arouses him, he simply fixes his eyes slowly upon his persecutor, shakes his head, and turning, dis-

appears from the scene with a slow walk and downcast looks. That the tendency of the performance is to lessen our hatred of the Jew, to give prominence to his wrongs, to suggest that even his avarice is but the habit of a persecuted tribe, eager to possess in worldly wealth a means of defence, is true enough; but the reader of the play unquestionably figures to himself a creation of more inward energy, of more mental readiness, of more restless, watchful instinct of self-defence than Mr. Irving depicts." The Portia of Miss Terry had already become familiar through the revival of the play at the Prince of Wales's Theatre four years previously, and it is not too much to say that her admirable acting won no less applause than that of Mr. Irving.

On January 3rd *The Lord of the Manor*, in three acts, adapted by Mr. Herman Merivale from Goethe's *Wilhelm Meister*, was produced at the Imperial (formerly the Aquarium) Theatre. The dialogue was witty, crisp, and always to the point, but the inherent difficulties of Mr. Merivale's task were not overcome. On the 3rd, also, the revival at the Folly of Mr. Byron's comedy, *Married in Haste*, gave the public an opportunity of seeing the author in one of his most characteristic parts, that of the epigrammatic saunterer about town, Gibson Greene. On the 12th the Royalty was opened by Miss Jennie Lee with *Midge*, a comedy written for her by her husband (Mr. Burnett) and Mr. Martin. On the 15th *My Enemy*, a farce in two acts, adapted from the French by Mr. Robert Reece, was added to the programme of the Olympic, and on the 17th Mr. Byron appeared at the Folly as Matthew Pincher in his own comedy, *Cyri's Success*, one of the best pieces of work he has ever done, and which, even if existing alone, would establish him as a genuinely clever playwright. On the 18th Mr. Bronson Howard's comedy, *Saratoga*, revised and renamed *Brighton* by Mr. Frank Marshall, was revived at the Olympic.

On the 29th *Ourselves*, a new comedy by Mr. Burnand, was seen at the Vaudeville. Its career was brief, but in an amusing review of it the author claimed that the cause of its failure was not in the play itself, but in a combination of unfortunate circumstances, among which he includes the fact that he could not superintend the last four rehearsals; that the managers of the theatre (Messrs. James and Thorne) had duties behind the scenes which hindered them from being wholly at ease when on the stage in important characters; that some of the actors were imperfect in their lines, and that on the opening and following nights a dense fog kept the public at home.

On January 31st, the Haymarket Theatre, with its interior rebuilt and redecorated, was opened under the management of Mr. and Mrs. Bancroft, the play selected for the occasion being the late Lord Lytton's *Money*. The comedy was not new to the Bancroft management. It had been revived by them at the Prince of Wales's Theatre on May 4th, 1872, and continued on the stage for two hundred and four nights. The cast then was a memorable one, including Mr Charles Coghlan as Evelyn, Miss Fanny Brough as Clara Douglas, Mr. F. Dewar as Benjamin Stout, Mr. Charles Collette as Lord Glossmore, Mr. Bancroft as Sir Frederick Blount, Mr. Hare as Sir John Vesey, Mr. George Honey as Graves, Mrs. Leigh Murray as Lady Franklin, Mr. Archer as Dudley Smooth, Mrs. Bancroft as Georgina Vesey, Mr. E. Dyas as Sharp, and Mr. F. Glover as the Old Member. An interesting fact connected with this revival was the presence of the distinguished author. A second revival at the



MRS. BANCROFT AS LADY
FRANKLIN.
(*Money*.)

same house took place at the end of May, 1875, when Mrs. Bancroft for the first time essayed the rôle of the vivacious Lady Franklin, and made an addition to her already long list of triumphs. Mr. Collette was the Sir John Vesey; Mr. Teesdale, Lord Glossmore; Mr. A. Wood, Stout; Mr. Denison, Sharp; Miss Ellen Terry, Clara Douglas; and Miss Carlotta Addison, Georgina Vesey; Mr. Bancroft and Mr. Honey appearing in the parts before associated with their names. At this third revival, celebrating the opening of the new house, Mr. H. B. Conway was the Alfred Evelyn; Mr. Forbes Robertson, Lord Glossmore; Mr. Odell, Sir John Vesey; Mr.

Arthur Cecil, Mr. Graves; and Mr. Bancroft, Sir Frederick Blount. The most notable impersonation was that of Lady Franklin by Mrs. Bancroft, whose acting in this part compelled unanimous praise.

The mounting of the play, it should be unnecessary to say, was sumptuous; and the commodiousness and decorations of the new theatre excited general admiration. But there was a "scene" not mentioned in the programme, nor belonging to the

play. The Haymarket pit, formerly one of the most comfortable in London, was no more. The pittites found themselves not on the floor of the auditorium, but up in the second balcony, and the change, though it had been duly announced, led to a demonstration. As soon as the curtain rose, discovering Sir John and Georgina Vesey, a noisy protest went up from the second circle, and Mr. Bancroft came to the front, and endeavoured to obtain a hearing. "Ladies and Gentlemen," he said, "will you first allow me to express my sincere regret"—(Cries of 'Where's the pit?')—"my sincere regret at this disturbance, of which, I fear, I am alone the innocent cause." (Interruption. "If you will allow me to speak to you"—(Cries of 'Where's the pit?')—Gentlemen—"I am not about to ask you a favour. I have never yet asked that of the public, because I have no right to do so; but I am going to ask you to pay me a debt as a Theatrical Manager for fifteen years. You will at least admit that I am entitled to your respect." (Loud cheers, and cries of 'Where's the pit?') "I am quite unprepared to address you, and in my agitated state you must take my words as they come. You ask me 'Where's the pit?' I am a business man, and I daresay I am talking to many other business men. I can only tell you, with all respect, what I have told you in the newspapers. Remember, I don't take you by surprise. You have all known since July that there would not again be a pit in this theatre." (A voice—"We didn't want to know it.") "Gentlemen, I will tell you my reason in three or four words. I can't afford it. However anxious I may be to follow the example and traditions of those who have been here before me, I am not anxious to emulate them in one respect. Has any money been made in this theatre with the whole floor given up to the pit? A theatre, gentlemen, is a place of business. However inadequately I may express myself, I give you common sense reasons. It is useless"—(Here "Three cheers for Bancroft" were called and heartily given, and his question "Will you listen to the play?" having elicited another cordial response from the majority, he retired and the comedy was allowed to proceed.)

The merits of the question were widely discussed in the public prints. Mr. John Hollingshead said, "The only shadow of an excuse for this outbreak of theatrical protectionism was the comfortable character of the lost pit. In one of the worst-constructed houses ever built, it was the one place where all those who were fortunate enough to get seats could see, hear, and breathe. The pit visitors enjoyed this place for fifty years

at too moderate a price, while their wretched superiors were ricking their necks in the dress circle, or cramping their legs in the private boxes. Now the turn of the superiors has come, but



MESSRS. BANCROFT AND CONWAY.
(*Money.*)

who has any right to grumble?" Mr. Byron referring, we suppose, to his venture at the Alexandra Theatre, Liverpool, said:—"I was once, most unfortunately for myself, the manager of a theatre without a pit; the floor was arranged precisely as is that of the new Haymarket, and the pit audience were relegated to what was somewhat ludicrously termed the pit circle. This was before the construction of the Opera Comique or the Charing Cross Theatre, both of which houses were some time ago without a pit—the former one is so still. The theatre was built

to accommodate 'fashionable' patrons, and the arrangement was universally pronounced a failure, the wealthy proprietors eventually being only too glad to reconstruct their house and replace the pit. . . . But Mr. Bancroft has a perfect right to do as he pleases with his own property, and there would have been as little excuse for the outbreak had the loungers of Regent Street raised a riot on the removal of the covering in the quadrant."

The position of the malcontents appears to be wholly untenable on any reasonable grounds. Mr. Bancroft certainly has a right to do as he pleases with his own property. For many years, in most theatres, the pit has been the best part of the house, and the patrons of it have had a better view of the stage for two shillings or half-a-crown than persons in the boxes or upper circle paying a higher price.

II.

FEBRUARY.

The beginning of February had a special interest for the many admirers of Mr. W. G. Wills, two new plays of his being produced, and though they were wholly different in style, both



MR. NEVILLE AS ST. CYR.
(*Ninon*.)

proved successes. The first, a drama in four acts, was introduced at the Duke's Theatre on February 2nd, and created not a little surprise by its lack of resemblance to any of the author's previous work. *Forced from Home*, as it was called, was sensational to the last degree, with a real cab and a real horse, but the play was apparently much appreciated by the audience. *Ninon*, produced at the Adelphi on February 7th, was more worthy of the author of *Charles the First* and *Olivia*, and was acted in a way that gave it the best possible chance, and secured for it a decided approval. It has an original plot based on incidents in the French Revolution. The scene opens in the workshop

of Baget, an old jeweller, who is found discussing with Marat the wrongs he has suffered at the hands of St. Cyr. Marat has been insulted by St. Cyr, but the injuries of old Baget are more serious: St. Cyr has seduced his daughter and driven her into an early grave. Marat proposes a plan by which they may secure revenge. The dead girl's sister Ninon shall dress herself as an aristocrat, and hags in Marat's employ shall hunt her through the streets when St. Cyr is known to be by. The gallantry of St. Cyr will induce him to rescue her, and she, accepting his hospitality, will gain his confidence and obtain proofs of his suspected treachery to the Republic. At the end of the first act the scheme is seen to be partly successful, and Ninon is an inmate of St. Cyr's house, gloating over the prospect of revenge. In the second act, after the lapse

of a month, St. Cyr has declared his love for Ninon, who draws him on, and puts him to a severe test by reciting some lines descriptive of the last hours of the murdered Marie Antoinette, and by displaying the Bourbon colours; as he kisses these she cries, "You are a Royalist." His full mind is opened to her; and she is shown the Dauphin, whom, in sight of the audience, he has rescued from the custody of Simon the shoemaker, and for whose escape arrangements are being made. The moment at which the avowal is made is that at which Marat and his guards are expected. They arrive, and the discovery of the Dauphin seems inevitable. One spot alone is there which is sacred in a house, every corner of which is subject to search—the spot on which Ninon stands. With her cloak she covers the young prince, and the searchers retire with no evidence. The momentary relenting, ascribable in part to a womanly feeling in favour of the fugitive prince, once having been overcome, Ninon sends for her father that he may slay her lover. The fourth and final act takes place in an apartment in St. Cyr's house. "Be my wife to-day," says St. Cyr to Ninon. "Are you afraid of death?" asks Ninon. "Death holds daily drill, and I am not unsteady in the ranks," cries St. Cyr—this being one of the many fine lines in the play. Ninon tells her sister's sad story. "I knew her," admits St. Cyr. "Murderer of my sister," exclaims Ninon, "Know me too! I am her avenger." St. Cyr explains that his name had been forged to lure her sister from her home and to betray her. He produces a letter which proves his statement true. He declares that he has avenged the dead sister, for her betrayer has fallen by his hand. Horror at her position fills the mind of Ninon. The full consequences of her treachery come before her; the mob is howling at the doors; she pleads for his love; confesses that her heart is his; secures his forgiveness for the part she has played; and suggests, as a means of safety, that he shall marry her at once, and lose his aristocratic repute and the hatred of the Republican mob. That mob breaks down the doors, but explanations ensue, and as the curtain falls those who come to curse remain to bless.

"*Ninon*," Mr. Joseph Knight has written, "has all the requirements of an Adelphi melodrama, and it has something more. In psychology and dramatic grip it carries us back to old times, and it puts to open shame much puny workmanship of the day." But though an excellent piece of work, it went begging from manager's door to manager's door before it was accepted,

and Mr. Knight has related how about twelve years ago it was entrusted to him for disposal. He says there was scarcely a manager in London to whom it was not sent. It was submitted to Miss Kate Terry and then to Mr. Webster. "After this it wandered to Drury Lane, the Olympic, and every theatre in London to which a piece of this class could be offered. Miss Neilson saw it and wept over the sorrows of its heroine, and Miss Ellen Terry was half disposed to accept a part that had commended itself to her sister. Artists one and all were struck with its remarkable power, but managers were less sensible to its merits. They coquetted with it and talked about it, but none of them would purchase it. One held that a play in blank verse was a predestined failure. Mr. Gilbert, Mr. Wills, and Mr. Merivale had not then brought the world to a different opinion. Another would not look at a piece dealing with the French Revolution; a third had played before a piece too closely resembling it. The poor drama was, to suit varying tastes, turned inside out, and, once more, outside in; was broken up into prose, and then reshapen into verse. All was alike futile. Mr. Wills, meanwhile, made a fine *début* in the drama with the *Man o' Airlie*. Then followed the splendid series of historical plays, which are now the property of dramatic history. Everything he had written found acceptance except the play I had taken in charge. With this, in utter discomfiture, I had ceased to concern myself. Its very existence was, in fact, slipping from my memory. Great indeed, then, was my astonishment, and scarcely less my pleasure, in finding in the play which warmed an Adelphi audience to such enthusiasm as is rare to see, the same work which had vainly been bandied from pillar to post."

A curious point was raised during the play between the author and the audience. The latter enthusiastically demanded the presence of the former to receive its applause, and when it was announced that he had left the theatre the cheering was changed to groans and hisses, as an intimation that it was considered unfair that he would not exhibit himself as well as his play.

The revival of the *School for Scandal* at the Vaudeville, in which Mr. John Clayton appeared as Joseph Surface, Mr. Howe as Sir Peter Teazle, Mr. W. Herbert as Charles Surface, Mr. Thorne as Crabtree, Mr. David James as Moses, Mr. Lin Rayne as Sir Benjamin Backbite, Miss Kate Bishop as Lady Teazle, and Miss Sophie Larkin as Mrs. Candour, was favourably received.

On the 14th a new comedietta by Mr. G. R. Walker, entitled *In the Orchard*, was added to the programme at the Folly; but was scarcely sufficient in merit to fulfil the not very exacting purpose of "playing an audience in."

On the 21st *Forget-me-Not*, by Messrs. Merivale and Grove,



MR. CLAYTON AND MISS GENEVIÈVE WARD IN *Forget-me-Not*.

which had been first produced by Miss Geneviève Ward, at the Lyceum Theatre, in August, 1879, was chosen for the reopening of the Prince of Wales's Theatre under the management of Mr. Edgar Bruce; and Miss Ward was again seen as Stéphanie, an impersonation said to be in many points worthy of Ristori or Rachel. The success of this play was very remarkable, and it was only withdrawn at the close of the season to be revived in the following September.

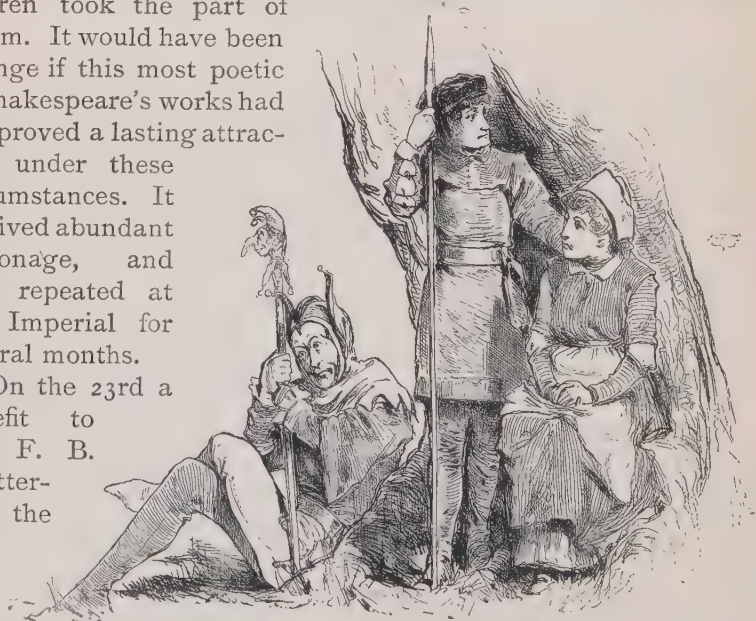
On the 14th of February *The Merchant of Venice* reached its one hundredth night at the Lyceum, and Mr. Irving celebrated the event by a supper in the building formerly occupied by the Beefsteak Club, to which some three hundred guests were invited. In answering a speech by Lord Houghton Mr. Irving mentioned the curious fact that he had received a five-act play in blank verse called *The After Life of Shylock*. He thought something might be made of it, and it was certain that the sympathy of the tribe would go a great way towards ensuring success, for they now came from all parts to see Shylock. But

so far this ambitious effort has not been seen, and Mr. Irving no doubt has abandoned his idea of producing it.

On the 16th Mr. Charles Reade's *Drink* was withdrawn from the Princess's Theatre after a most successful career, and was followed by Mr. Boucicault's familiar *Streets of London*, which was first produced at this theatre in 1864, when it ran for two hundred and nine consecutive nights. It has been one of the most popular pieces of our time, and though adapted from the French it is a touching and interesting picture of English life. Mr. Warner played the part of Badger with considerable success.

On the 25th *As You Like It* was revived at the Imperial Theatre, with an elaboration of detail and a strength of cast that firmly established it in the public favour. A clever little introduction to the play was provided by the manageress, Miss Lytton, for distribution among the audience; the scenery was good; the costumes, designed by Mr. Forbes Robertson, were very pretty, and a judicious selection of music added to the attractiveness of the production. Miss Litton as Rosalind was never seen to better advantage. It was said of her that she took the audience into Arden with her. Mr. Herman Vezin played Jacques, and gave a sound scholarly reading of the part; Mr. Lionel Brough proved a satisfactory Touchstone, and Mr. Farren took the part of Adam. It would have been strange if this most poetic of Shakespeare's works had not proved a lasting attraction under these circumstances. It received abundant patronage, and was repeated at the Imperial for several months.

On the 23rd a benefit to Mr. F. B. Chatterton, the late



MISS LITTON, MISS CRESSWELL, AND MR. BROUGH IN *As You Like It*.

manager of Drury Lane, was given at the Covent Garden Theatre, one of the features of which was the *Trial from Pickwick*, with Mr. Toole as Serjeant Buzfuz. During this month the Dramatic Fine Art Gallery was opened at No. 168, New Bond Street, under the management of Mr. G. W. Anson, all the pictures at which had a distinct dramatic interest.

III.

MARCH.

On March 1 nineteen of the principal theatres were open. *Money* was still "running" in the Haymarket; *The Merchant of Venice* at the Lyceum; *The Queen's Shilling* at the St. James's; *Betsy* at the Criterion; *Les Cloches de Corneville* at the Globe; *Rothomago*, the Christmas piece, at the Alhambra; *The Old Love and the New* at the Court; and *Madame Favart* at the Strand. But during the month several changes were made, notably at the Vaudeville, the Globe, the Court, and the Folly.

On the 6th a delicate and prettily-written comedietta, by Mr.



MESSRS. MACKINTOSH AND WENMAN in *Old Cronies*.

Theyre Smith, entitled *Old Cronies*, was first seen at the St. James's Theatre, the two parts in it being taken by Mr. Mackintosh and Mr. Wenman. It is a simple character sketch, but so dexterously managed by its author, and so finely acted, that it may be taken as almost a model of what a comedietta should be.

An old bachelor who has fallen in love consults his "crony," another old bachelor, as to the most appropriate method of proposing to the lady. They discuss the matter and debate as to the relative efficacy of a personal interview, a letter, or a telegram, but having at length decided upon the last as the most suitable medium for the avowal, a reply is received that the object of the discussion has been married to "another." The subject is literary, not at all dramatic; but it is witty, and the simplicity

and naturalness of the story and the acting more than compensate for its lack of absorbing interest.

At the same theatre, on the 13th, Mr. Tom Taylor's three-act comedy, *Still Waters Run Deep*, was revived with all the care and liberality that distinguish the management. As Mrs. Sternhold, Mrs. Kendal made a marked success, and the vehement passion of the deceived woman was indicated by her with great force and subtlety. As Mr. Potter, Mr. Hare completely overcame his individuality, giving a clear and emphasised interpretation of a character having no point of resemblance with his own. Mr. Terriss was a vivacious Captain Hawksley, and John Mildmay may be set down as one of Mr. Kendal's most successful impersonations.

On the 17th another new comedietta was produced at the Folly, as a supplement to a new comedy in four acts by Mr. Douglas. The former, *A Quiet Pipe*, by Miss Cowen and Mr. Samuel, involved in its slender and not very original plot the repugnance of a bride to her husband's pipe; the deceit which became necessary for him to secure his smoke, and the consequent misunderstandings and explanations. The comedy, *Rival Candidates*, was built in what has come to be known as the Robertsonian model, and proved that a model is of little use without material, and it was very soon withdrawn.

Mr. Alfred Maltby deserves credit for having produced one of the best comediettas we have—*Two Flats and a Sharp*, and on the 20th the Criterion afforded an opportunity of seeing another trifle from his pen, *Verbum Sap.*, an amusing little piece which engaged the services of Mr. Lytton Sothorn and Miss Mary Rorke.

On the 13th a new piece, *The Battle of the Heart*, was produced with some success at the Duke's, and at the fall of the curtain there was a call for the author. "Ladies and Gentlemen," said Mr. Clarence Holt, the manager, "the author has been dead some eighteen years." During all this time his work had been in abeyance, such being the chances of dramatic literature. The author was Mr. J. H. Wilkins, who, Mr. Moy Thomas informs us, some thirty years ago was an actor of small parts at the minor theatres. His *Civilisation*, a five-act play, partly in verse, founded on Voltaire's story entitled *L'Ingénu*, was brought out in 1852 at the City of London Theatre, in Norton Folgate, and was revived very shortly afterwards at the Strand, and again a few months later at Drury Lane Theatre. *The Egyptian*, by the same writer, produced about the same time, though less

popular in its subject, was also a work of promise; but unhappily Mr. Wilkins died in the September of the same year. *Civilisation* has since been frequently revived; and it became a stock piece in America, where the acting both of Mr. Anderson and Mr. Wallack long made the *Huron* a popular personage.

On March 27th a very agile troupe of pantomimists, the Hanlon Lees, appeared at the Gaiety Theatre in an adaptation by Mr. Robert Reece, of *Le Voyage en Suisse*, an entertainment in which they had met with great success in Paris.

On the same evening a new play by Mr. Charles Wills was seen for the first time at the Vaudeville. After the failure of

Ourselves and the limited success of their other programmes since the withdrawal of *Our Boys*, it was hoped that Messrs. James and Thorne would find some encouragement for themselves and for their company in the new piece. But *Cobwebs*, as Mr. Wills called his work, wearied the audience, and was a more pronounced failure than Mr. Burnand's comedy, though its cast included the managers, Mr. H. Howe, Mr. W. Herbert, and Mr. C. Garthorne.

On the 27th also, *The Naval Cadets*, a comic opera by Richard Genée, was produced at the Globe Theatre. The plot was neither fresh nor interesting, but the music, though not "catching," was sweet, and in a few numbers of great merit. The cast included Mr. Harry Paulton, Miss Violet Cameron, and Mdme. Selina Dolaro. The dresses were



MDME. DOLARO AS GUISETTI.
(*Naval Cadets*.)

as sumptuous and the scenery was as pretty as they always are at the theatres under Mr. Henderson's management, but the piece did not succeed so well as its two famous predecessors, one of which, *Les Cloches de Corneville*, was substituted for it at the end of six weeks, while the other, *Madame Favart*, was still filling the Strand Theatre.

Themis, a farcical comedy, based on the French of Sardou—*Les Pommes de Monsieur Voisin*—was produced at the Royalty on the 29th, and it may be said to have strengthened the "bill," in which *Balloonacy* still held a place.

Mr. Byron and Mr. Toole understand one another very well,

and when the writer engages to supply the actor with a part it is with a sympathetic knowledge of his capabilities that leaves little doubt as to the result. How well and how often these two have worked together is well known, but though it is said that *The Upper Crust*, produced at the Folly on March 31st, was not originally designed for Mr. Toole, it is certain that Mr. Byron has seldom written a part which becomes that comedian more than does that of Mr. Barnaby Doublechick, the central character in the play. The story is simple, but it is developed with Mr. Byron's customary neatness. Have we not met Lord Hesketh



MR. TOOLE AS MR. BARNABY DOUBLECHICK.
(*The Upper Crust*.)

in some of this gentleman's previous work—the impoverished nobleman with a disreputable past, who barter social power for money—and Sir Robert Boobleton, the silly and slangy young baronet—and the aristocratic Kate Vennimore, to whom pure hearts are very much more than coronets, and simple faith than Norman blood? We fancy, also, that we have

before seen somebody very much like Mr. Barnaby Doublechick, the *parvenu* tradesman into whose life the ostracism of society cuts like a knife, and who is willing to make any sacrifice to secure the recognition of the "upper crust." But so well is this part conceived by the author, and so well played by Mr. Toole, that we can only see it with a feeling of gratitude to both. The exultation of Mr. Doublechick when in the third act he is able to snub the "bart." whom he had designed to be his daughter's husband, because he finds that the lover of her choice is a viscount and not a poor architect as supposed, is one of the best bits of acting Mr. Toole has ever done; he quivers and glows with self-satisfaction as he realises that the coveted "upper crust" is his. At the first performance the approval was emphatic, and at the end of March there was nothing pleasanter to record than the success at the Folly.

IV.

APRIL.

On the 3rd of April *The Pirates of Penzance*, a new operetta by Messrs. Gilbert and Sullivan, was seen for the first time by a London audience at the Opera Comique, under the management of Mr. D'Oyley Carte, when its droll libretto and pretty music were received with much applause. It was performed in New York on Wednesday, December 31st, by an English company, including Mr. J. H. Riley as the Major-General, Mr. Brocolini as the Pirate King, Mr. F. Clifton as the Sergeant of Police, Miss Blanche Roosevelt as Mabel, and Miss Jessie Bond as Edith. Mr. Sullivan conducted the orchestra on this occasion, and Mr. Gilbert appeared on the stage as one of the pirates. To secure copyright for it in this country it was necessary that it should be produced in England as early or earlier than in America, and as the Opera Comique was not ready for it as soon as the New York Theatre, the law was fulfilled by a performance being given at the Theatre Royal, Paignton, on December 30th. Nothing ever before seen at the Theatre Royal, Paignton, attracted so much attention; and when the operetta was given at the London theatre its taking airs and peculiar humour were already well known to many of the audience. Its success was immediate, and to those who are fond of melody, and weary of the jingle of the music and the vapid indecency of opera bouffe, the success was very gratifying. The words are deliciously Gilbertian; the most preposterous things are uttered by the characters in the most serious way; all the ordinary rules of life are perverted after the author's own fashion, and the maddest folly is clothed with a gravity that makes it more laughable than if its true quality were thrust upon the audience through the medium of a grinning mask. Frederic, the hero, has been apprenticed to a gang of pirates, who dress picturesquely after the Red Rover style, with red caps, short jackets, and skirts reaching to the knee. The pirates' lair is somewhere near the charming little town in Cornwall which gives the opera its name, and from it they swoop down on the passing Cunarders, and Inman and White Star Liners, never, however, doing harm to any one who claims their mercy on the ground of his orphanage. Their tenderness in treating orphans has become known, and as whenever a ship falls into their hands all on board invariably claim to be parentless, the corsairs find their business rather dull and unprofitable. Frederic's apprentice-

ship is the result of a mistake. He was left as a child to the care of Ruth, his nurse, who has been instructed to apprentice him to a *pilot*, but who, misunderstanding the word, has indentured him to a *pirate*, a calling which he abhors, though from a high sense of duty he is cheerful and energetic in scuttling and pilfering. When the last day of his servitude comes he tells his king that he is sorry to leave him, but that from that day forth it will be his object in life to hunt down all pirates remorselessly, a statement which the king receives with the deepest sorrow. Ruth is passionately in love with Frederic, and he, never having seen any other woman, accepts her on condition that she proves both young and fair, which, though forty-seven years old, she claims to be. Soon after this the pirates start on one of their expeditions, leaving Frederic behind; and then comes upon the scene a bevy of some seventeen very pretty girls, the daughters of Major-General Stanley;



MR. BARRINGTON AND MISS DE
LA RUE.

(*The Pirates of Penzance.*)

the youngest of whom, Mabel, instantly falls in love with the apprentice, despite his alarming costume. The pirates return, and express their determination to marry the other girls. But at this juncture their father, the Major-General, appears, and saves his children by declaring himself to be an orphan, in words that move the pirates to tears. The scene of the second and last act is a ruined chapel on an estate which the Major-General has recently acquired, and hither comes that gentleman to bewail the falsehood he has told the pirates, for he is not an orphan and never was one. He cannot sleep through the prickings of his conscience. But when he learns that Frederic intends to exterminate

the men to whom the falsehood has been told he is comforted. Frederic is confronted, however, by Ruth and the Pirate King, and she confesses that, to avenge the injury he has done her in rejecting her, she has betrayed the secret of his birth. His indentures have not yet expired; he is not twenty-one, but having been born on the 29th of February, in a leap year, he is legally a little boy of five, and will not be of age until 1940. This paradox intensely amuses them all, and they join in a laughing trio. Frederic's sense of duty, of course, compels him, despite

the entreaties of Mabel, to return to the pirates, and to reveal to them the fact that the Major-General is not an orphan, whereupon they vow vengeance on the author of the deceit. They find the Major-General in the chapel, and though they overcome a squad of policemen who are secreted there to capture them, they yield to the sergeant when he calls upon them to surrender in Queen Victoria's name. Some explanations follow, and it then appears that all the pirates are young noblemen who have "gone wrong," and they pair off with the general's daughters, and once

more assume their legislative functions in the House of Peers.

Never was a Major-General more cleverly burlesqued than by Mr. Grossmith in his scarlet coat, gold lace, and white plumed hat; the ineffable conceit of this character being quite as good in its way as the same actor's impersonation of Sir Joseph Porter; and the fascinations of Mabel could not have found a more adequate representative than Miss Marian Hood, a clever young actress with a sweet and well-managed voice. Mr. R. Temple also was extremely good as the Pirate King; and Mr. Barrington deserves a special word for his acting as the sergeant of police.



MR. GROSSMITH AS THE MAJOR-GENERAL.
(*The Pirates of Penzance.*)

The withdrawal of *Cobwebs* at the Vaudeville was followed on the 10th by a revival of *Married Life*, the

comedy in three acts by the late Mr. Buckstone, which was first produced at the Haymarket in August, 1834, when its cast included Mr. W. Farren, Mr. Vining, Mr. Buckstone, Mrs. Glover, Miss Faucit, and Mrs. W. Clifford. On the present occasion Mr. James was seen as Samuel Coddle, Mr. W. Herbert as Lionel Lynx, Mr. Thomas Thorne as Henry Dove, Miss Marie Illington as Mrs. Lynx, Miss Kate Bishop as Mrs. Younghusband, and Miss Larkin as Mrs. Dove. The revival was a success. A curious reference to this comedy is made in the "Narrative of the King of Saxony's Journey through England and Scotland in 1844." The writer, Dr. Carus, states that, after dining with Lord Aberdeen, he drove to the Haymarket Theatre, and saw one of Buckstone's pieces called *Married Life*. "The English people

are themselves caricatured in these representations. These domestic scenes of married life, caricatures of tall Englishmen with umbrellas, stout women with boas and singular bonnets, are to be seen in real life every day, and the people make merry and laugh at themselves. On the whole that is not amiss; but the theatre, for London, was too bad! The actors are not destitute of talent for such representations, but often exaggerate, and descend to vulgarities. These theatres are not well attended." Thus did a popular English comedy, played by an English company, impress a distinguished German visitor in 1844.



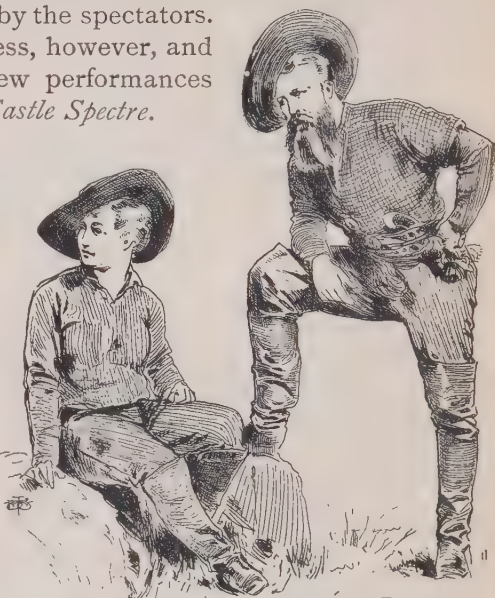
MISS FANNY LESLIE AS GRIOULET.
(*La Fille du Tambour Major*.)

The name and not the character of the piece changes at the Alhambra, and the substitution of *La Fille du Tambour Major* for *Rothomago* at this theatre on April 19th scarcely gives occasion for comment. It was another dish of the sort for which the patrons of this house have always shown a fondness—a sportive work of Offenbach, mounted with a liberality that Offenbach's work nowhere else receives. The scenery was beautiful, the accessories gorgeous, and the orchestral parts of the music excellent.

On April 21st Mr. Hollingshead began the revival of old English plays in a series of matinées at the Gaiety, the chief object being, it was said, "to give the patrons of the stage in these times a more definite notion of the taste of our great grandfathers and grandmothers in the matter of dramatic entertainments." The piece selected for the opening was *George Barnwell*, which had not been seen in London for many years, and of which the manager himself gave his audiences an interesting description. *George Barnwell* was originally produced at Drury Lane in 1731, and at once secured a success, the critics who came to laugh remaining to weep or pray. The author was George Lillo, "a city man," who wrote in all eight pieces. He intended *George Barnwell* to be played in Elizabethan dress, but the managers have always played it in Georgian costume. "As a great moral play," said Mr. Hollingshead, "it has converted many felons or would-be felons, who have shown their gratitude in effusive letters, and in some cases in solid gifts of money to the actors. The present revival,

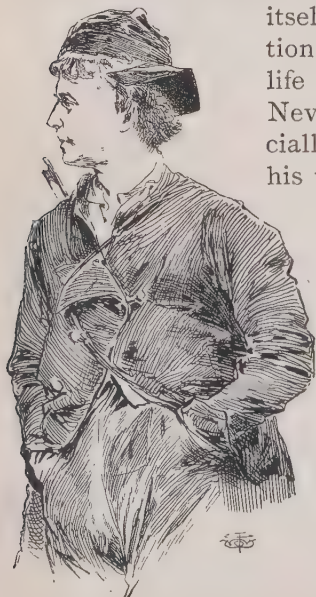
I am afraid, will be too short to produce any such beneficial effect." The play was seriously treated by the actors, and was in parts loudly applauded by the spectators. It did not meet with success, however, and it was followed after a few performances by the revival of Lewis's *Castle Spectre*.

On the 26th an American company produced at the New Sadler's Wells Theatre *The Danites*, a drama by Mr. Joaquin Miller, the so-called "poet of the Sierras," whose erratic verse attracted attention some years ago; and at a season when the London stage was occupied by various second-rate entertainments claiming to be American, it is pleasant to be able to point to this as a representative company, such as would find favour with a representative American audience. The drama



MR. AND MRS. MCKEE RANKIN.
(*The Danites*.)

itself was interesting and well-proportioned, having for its subject the border life among the mountains of Utah and Nevada. The acting was admirable, especially that of Mr. McKee Rankin and his wife, who, with Mr. Sheridan and Mr. Holland, succeeded in gaining for the performance a well-deserved success.



MR. BOUCICAULT AS CONN.
(*The Shaughraun*.)

On the same night a new burlesque of *Trovatore*, by Mr. Byron, was produced at the Olympic; and another burlesque entitled *Cupid* took the place of *Balloonacy* at the Royalty. The only other notable incidents of the month were the reappearance of Mr. Boucicault as the Shaughraun at the Adelphi, and the revival of *La Fille de Madame Angot* in a sumptuous manner at Drury Lane.

V.

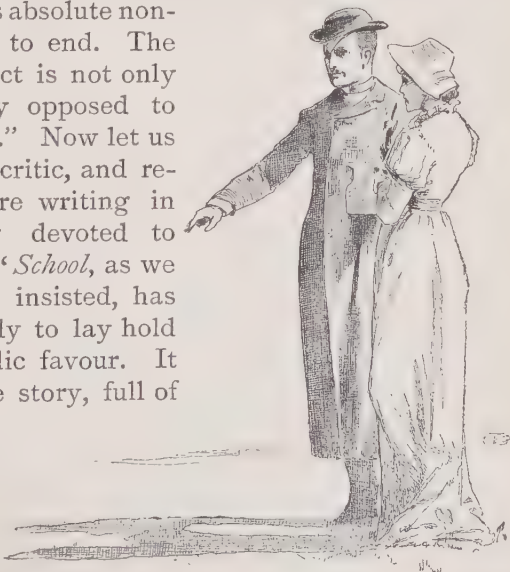
MAY.



MRS. BANCROFT AS MAOMI TIGHE.
(*School*.)

Critics often disagree, but not often more completely than did two of our contemporaries in writing of the revival of *School* at the Haymarket Theatre on May 1st. "In *School*," said one, "there is not the slightest interest of any kind. There is not a single attempt at a situation, which is not, as the Americans say, 'discounted' by the dullest observer; and the dialogue is only remarkable for the closeness with which it approaches the stupidity of modern everyday conversation. . . . There is no real comedy, it

must be recollected, in *School*, no fun arising from humorous, but possible incidents. The actors are, therefore, obliged to make ridiculous a scene which, if not genuine, reduces the entire scheme of the play to dust. If Bella and Lord Beaufoy are not really in love, *School* is absolute nonsense from beginning to end. The whole idea of the effect is not only inartistic, but utterly opposed to anything like true art." Now let us quote from the other critic, and remember that both are writing in periodicals specially devoted to theatrical comment. "*School*, as we have more than once insisted, has all the elements likely to lay hold of and to retain public favour. It boasts a clear, simple story, full of human interest; the artistic arrangement of its incidents and the skill of its characterization preclude all possibility



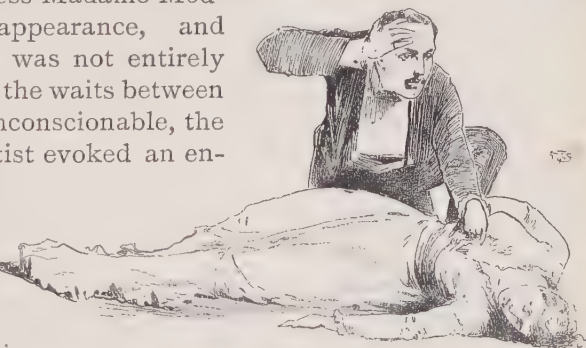
MISS MARION TERRY AND MR. CONWAY IN *School*.

of even an approach to inattention, while its dialogue is replete with force, and point, and spirit, and fairly sparkles with wit." This is an example of that irreconcilable testimony which will perplex the future historian, when he turns for information to the criticisms of the period. Our own opinion of *School* agrees with that of the last-quoted critic. It strikes us as being one of Robertson's very best pieces of work: lively in action, sparkling in dialogue, and interesting in plot. One point was in doubt among many people before the last revival—whether the comedy would prove as effective on the larger stage of the Haymarket as it did at the little Prince of Wales's, where it was first seen by a London audience. The result showed that the change of theatre took away nothing from its previous attractions, and with Mr. Bancroft in his original part of Jack Poyntz, Mr. H. B. Conway in place of the late H. J. Montague as Lord Beaufof, Mr. Arthur Cecil in place of Mr. Hare as Beau Farintosh, Miss Marion Terry as Bella, and Mrs. Bancroft in her original part of Naomi Tighe, it was as great a success as ever.

A noteworthy event of May, and, indeed, of the year, was the *début*, at the Court Theatre, of Madame Helena Modjeska, a Polish actress, of whom many favourable reports had come from the United States, where she first appeared in English drama. Those who had seen her in New York and other American cities predicted that she would captivate London audiences, as she had captivated them. Her career on the American stage had been brilliant, though brief. She was born at Cracow, and made her first appearance on the stage in October, 1861, under the management of her brothers. Until 1865 she played chiefly in vaudevilles, but in 1868 she made a great success as Adrienne Lecouvreur at the Imperial Theatre, Warsaw, where she entered into an engagement of several years. She not only assumed the principal rôles, but directed the theatre, and having married the Count Bozenta Chlapowski, she went, in 1876, to Southern California, with some intention of abandoning the stage. The art was too strong within her, however, to be thus suppressed, and she determined to learn English, and to play in that language. After six months of study she had so far qualified herself that she appeared in San Francisco in August, 1877, and her success was such that she was immediately engaged for a tour of the United States. These were the circumstances which gave a New York audience an opportunity of seeing her, and among the more cultivated playgoers of that city she was at once recognised as an actress not inferior to Ristori, Rachel, or Janauschek.

Her most successful impersonation was Camille, in an adaptation of Dumas's famous play. Her face was one of uncommon intellectual beauty; her form was tall, spare, and lithe. Her knowledge of stage detail, as shown in supplementing and emphasising the words spoken, and in knitting together lagging incidents, was extraordinary, and indicated the closest and most intelligent study.

As on May 1st *The Old Love and the New* was still filling the evenings at the Court Theatre, the afternoon was selected for Madame Modjeska's *début* in London. The piece was Mr. James Mortimer's *Heartsease*, an adaptation of *La Dame Aux Camelias*, which had been received with loud displeasure at the Princess's some years before, when Mr. Wm. Rignold, advancing to the footlights with uplifted arm, appeased the audience by crying, "Stop! You that have wives, or mothers, or daughters, remember there is a lady on the stage!"—the lady being Miss Helen Barry. Several changes had been made in the play since then, and it had become an acceptable piece of work. A very brilliant audience, including the Prince and Princess of Wales, attended to witness Madame Modjeska's first appearance, and though the play was not entirely satisfactory, and the waits between the acts were unconscionable, the genius of the artist evoked an enthusiastic recognition. Soon after her *début* *The Old Love and the New* was withdrawn to allow Madame



MDME. MODJESKA AND MR. DACRE IN *Heartsease*.

Modjeska to appear in the evenings, and her engagement continued through the rest of the season.

There were several events of more than usual interest in May, and among them may be included the performance given on the 10th at the Prince of Wales's Theatre of Emile Augier's *L'Aventurière*, in French, all the parts except that of M. Marius being taken by English artists. The entertainment was organised by Miss Geneviève Ward, of whom Mr. Sala has said that she is as Anglo-French as Sir Richard Wallace, and as Franco-English as M. Waddington. The feeling at the end of the play, when the players were called before the curtain,

says a critic, was highly flattering to the English stage. There was no orchestra, and the curtain rose on each act to the three taps so familiar to the frequenters of the Theatre Français.

On the 20th Miss Ellen Terry took her benefit at the Lyceum, on which occasion *Iolanthe*, a new adaptation, by Mr. W. G. Wills, of *King René's Daughter*, was produced, and served to exhibit at their best the salient features of this gifted actress's style, notably the power of casting off the special accent of modern life, and of passing without effort into the ideal.

The 24th was the occasion of the opening at the Gaiety

Theatre of a French company, not that of the Comédie Française, but one selected from the Français, the Odéon, and the Vaudeville, with Mademoiselle Sarah Bernhardt as its central and most absorbing figure. The interest in the company was not so great as it was in 1879, and during the earlier part of the evening the audience was cold and irresponsible; but at the end of the second act Mademoiselle Bernhardt had thawed it, and before the close of the play it was in raptures. The opening piece was *Adrienne Lecouvreur*, and this was followed on the 26th by *Phèdre*, on the 27th by *Les Enfants d'Edouard*, and on the 31st by *Frou-frou*. The principal artists assisting Mdle. Bernhardt were MM. Talbot, Dieudonné, and Train, and Mdme. Devoyod.



MDLLE. BERNHARDT AS DONNA SOL.
(*Hernani*.)

An extraordinary scene took place on the 29th at the Vaudeville Theatre, during the production of a new comedy, by Mr. James Albery, called *Jacks and Fills*. The audience showed its disapproval by hisses and sarcastic comments, loud enough to be heard over all the house. There were demands for "curtain," and the actors were so constantly interrupted that it became impossible to proceed with the play. Mr. David James stepped out of his character to make an appeal for fair treatment towards himself and his comrades, who, he observed, were "trying to do their best." He was cheered, but the obstruction to the progress of the play continued in the most determined and

boisterous manner. The author then presented himself at the foot-lights, and with gesticulations of menace and defiance cried out, "I have no doubt in asserting that to-night there has been an organized opposition;" an incident which provoked a loud and long-continued but ineffectual demand for an "apology." "There was nothing in the circumstances to justify Mr. Albery's charge," the critic of the *Daily News* has written in his admirable Monday morning notes. "The reasons of the angry dissatisfaction of the spectators were, we regret to say, only too simple and only too manifest. They were—to put the case plainly—the childish feebleness of the plot, characters, and dialogue of this incredibly silly production."

Our record of May needs for completion the mention of the death of two men who for many years, in different paths, contributed their services to the stage. One was the veteran, Mr. J. R. Planché, who, on the 30th, passed away after a very painful illness, in his eighty-fifth year. The other was Mr. George Honey, the comedian, who died of aneurism of the heart on the 28th. Mr. Planché's works for the stage number nearly two hundred, and the most successful of them were extravaganzas written at a time when burlesque engaged leading actors, and did not derive its attractiveness from the parody of music-hall songs and an exhibition of half-dressed girls. Mr. Honey

was born on May 25th, 1822, and was thus fifty-eight years old a few days before his death. The following notice of his life is condensed from a fuller one in the *Dramatic List*:—He made his first appearance on the stage at the Princess's Theatre in November, 1848, as Pan in *Midas*. According to old play-bills, he was engaged at the Adelphi Theatre in the summer season of 1851, acting in a comic opera entitled "Good Night, Signor Pantalon," and later in pantomime. At the outset of his professional career he was regarded not only as a comedian of much merit, but was also credited with no ordinary skill as an operatic vocalist.



MR. HONEY AS ECCLES.
(Caste.)

He appeared with considerable success in several English operas, and afterwards devoted himself to comedy and extravaganza, acting in *Miriam's Crime*, *Prince Amabel*, and the *Huguenot Captain*. On Saturday, April 6, 1867, at the Prince of Wales's Theatre, on the first performance in London of Robertson's *Caste*, Mr. Honey played the part of Eccles. "Instead of the conventional clowns who are put on by slop-work dramatists to lighten the serious interest of their work, we have real characters, who think, speak, and act like human beings, and yet are intensely amusing and interesting. The drunken father, evidently made up from Mr. George Cruikshank's pictures of 'The Bottle,' is admirably played by Mr. George Honey, who made his first appearance at this theatre, and who never acted better. The part wants no such padding as the scraps of songs both comic and serious, given to it in various situations. The make-up, the voice, the manner, the savagery in one part, the hypocritical maudlin grief in another, the toadying to wealth in another, the disgust and abuse when wealth refuses to deposit even a sovereign, the exits and entrances of this character, are things to be gratefully remembered by those whose melancholy duty it is to see all London plays and all London performers." (*Daily News*, April 8, 1867.) On the occasion of the opening of the Vaudeville Theatre under the management of Messrs. Montague, Thorne, and James, Saturday, April 16, 1870, in a comedy entitled *For Love or Money*, he acted the part of Major Buncombe. In May, 1875, in a revival at the Prince of Wales's Theatre of *Money*, he sustained the part of Graves. Of Mr. Honey's later impersonations, one of the most popular was Cheviot Hill, in W. S. Gilbert's farcical comedy entitled *Engaged*. Mr. Honey appeared at various theatres in the United States. In 1879 (January 11) he commenced an engagement at the Prince of Wales's Theatre, appearing in a revival of *Caste* as Eccles, of which character he was the original representative; and his last appearance was early in 1880, when he sang a comic song at the annual benefit of Mr. Frederick Burgess.

VI.

JUNE.

The waning of the season usually deprives June of any great theatrical interest, and the month was only notable this year for the appearance of the Palais Royal Company at the Gaiety, of a Dutch company at the Imperial, and the production of another new comedy at the Vaudeville. The Vaudeville had become an object of general commiseration. Its repeated misfortunes following the lucky run of *Our Boys* had awakened public sympathy for its managers, both in their business capacity and as artists. The mass of playgoers were generally desirous of seeing these two excellent actors prospering and playing in parts worthy of them. But Messrs. James and Thorne appear to have been nettled by their failures; *Ourselves*, *Cobwebs*, *Jacks and Jills*, succeeding one another, were depressing antecedents. Instead of acquiescing in the public judgment, however, the managers seemed to consider themselves the victims of a malicious opposition, especially on the part of some of the newspaper critics and the "pittites," and when, on

MESSRS. JAMES AND THORNE IN *The Guv'nor*.

June 27th, they produced *The Guv'nor*, it is alleged that they did not invite the former, while over the latter two policemen were put on guard. There were signs of disapprobation at the end of the first act, and the occupants of the front row of the

pit were summarily turned out without receiving the money they had paid for admission. That this unusual proceeding should excite some indignation was very natural. In their defence the managers stated that there was a small and mischievous "body of young men who combined to interrupt and prejudge a first performance, not waiting to criticise the entire piece, and either accept or condemn it as a whole (which is decidedly the prerogative of the public), but deliberately selecting superficial errors and inevitable 'slips' as the occasion of outrageous remarks and personalities directed to the actors on the stage. . . . To the pit managers have at all times looked with general respect of faith in their judgment. The pit is the backbone of the theatre; actors love best to play to the pit; and by the applause or condemnation of that valuable section of the house the success or failure of the piece is universally gauged." But they go on to state that the persons who were ejected did not represent the feeling of the pit; that they began to express disapprobation through the initial farce—which had been acted for many weeks with much success—and that they continued the interruption from the very commencement of the play. "Our action (so harshly criticised) was taken on those whose behaviour was virtually an offence to our audience; and for that action we consider no excuse is necessary to those who suffered by it, except it be to any one who, owing to the hastiness of the officials, was made responsible for the fault of the disturbance, and for this every possible apology is offered, and we trust will be accepted." Whether it was mischief or a genuine feeling of dissatisfaction that led to the hissing, *The Guv'nor* became a decided success, and it has furnished the managers with two parts, in which they are exceedingly amusing.

Mademoiselle Sarah Bernhardt made her last appearance on the 19th at the Gaiety Theatre, and on the 21st the Palais Royal Company appeared for a season at the same theatre, producing in the first nights of their engagement *La Cagnotte*, by MM. Labiche and Delacour; on the 22nd, *Le Reveillon*, by MM. Meilhac and Halevy; on the 23rd, *La Boule*, by the same authors; and on the 24th, *Gavaut Minard et Cie.*, by M. Gondinet.

The advent of the Dutch company at the Imperial Theatre, aside from its novelty, was a surprising revelation of the capabilities of the Rotterdam company. Those who expected that the low Dutch of the Netherlands would be unpleasant to the ear were agreeably surprised by the smooth sonorousness it acquired in the mouths of these actors, who also displayed



MR. IRVING IN "THE CORSICAN BROTHERS."

an unexpected degree of artistic training and power. The principal members of the company were Herr Van Zuylen, Herr Rosier Faassen, Herr J. Haspels, and Fraulein Beersman. They produced *Anne-Mie*, a domestic comedy in four acts, as the opening piece, and were received with great and well-deserved applause. Among the other pieces produced by them were *De Ledige Wieg* (The Vacant Cot) and a Dutch version of *Marie Antoinette*. Though their admirable art won the recognition of all who saw them, the results were nevertheless not sufficiently successful pecuniarily to justify more than a very brief season.



The Vacant Cot.

Miss Litton's revival of *As You Like It* was transferred from the Imperial to the Drury Lane, and at that theatre reached its 100th consecutive performance. On the 28th a successful revival of *A Midsummer Night's Dream*, arranged by Mr. Edward Saker of the Alexandra Theatre, Liverpool, was seen at the Sadler's Wells Theatre, an interesting feature of it being the appearance of children in all the fairy parts, including Puck and Titania.

VII.

JULY.

The success of Mr. Boucicault's comedy, *Forbidden Fruit*, at the Adelphi Theatre on Saturday, July 3, was to some extent unexpected; for when first produced at Wallack's Theatre, New York, in October, 1876, the career of the play was brief. Though light in construction, its brisk action, its merry situations and sparkling dialogue, were accepted at the Adelphi with much applause. The cast included Mr. J. S. Taylor, Mr. Robert Pateman, Miss Bella Pateman, and Miss Helen Barry.

On the 4th the Duke's Theatre in Holborn was entirely



Forbidden Fruit. Act III.

destroyed by fire. It was first opened on October 8th, 1866, by Mr. Sefton Parry, who, with Mr. Boucicault's drama, *The Flying Scud*, secured a very remarkable success. After that it passed from one management to another with many changes of fortune. Mr. Barry Sullivan endeavoured to make it a home for the legitimate drama; but the losses he sustained discouraged him from pursuing this object beyond two seasons. Originally called *The Holborn*, it was re-named *The Mirror* by Mr. Horace Wigan, who took possession in the spring of 1875, and who produced among other pieces *All For Her*. Mr. Burnand then ventured on the management, and soon retired from it. Mr. Charles Wilmot was the lessee at the time of the

fire, and under his management *The New Babylon*, a sensational play, was produced with great success.

On the 17th Mr. Tom Taylor, the well-known dramatic author, died at his home near Clapham Common. He was born near Sunderland, in 1817. Even as a school-boy he had a predilection for the stage, and amused his juvenile friends with the performances of a miniature theatre. "I set up as a manager of marionettes," he once wrote—"a happy manager who could make his own actors. My sister was my costumier. I was builder of my own theatre, painter of my own scenes, and writer of my own plays." His ambition later in life was backed by untiring industry. From a school in Sunderland he passed into the Glasgow University, where he obtained three gold medals in succession; and in 1837 he entered Trinity College, Cambridge. He came to London in 1843, and was soon after called to the bar of the Inner Temple, writing abundantly meanwhile for periodicals and newspapers, and lecturing on English literature. The quantity of work he accomplished would have occupied three ordinary men. As a contributor to periodicals his work was as frequently seen as that of the most active writers who devote themselves wholly to literature, and in addition to this he found time for the duties of two government positions. He wrote more than one hundred plays, and many of them were exceptionally successful. The list includes (some having been written in collaboration) *The Ticket of Leave Man*, *The Unequal Match*, *The Overland Route*, *Still Waters Run Deep*, *'Twillt Axe and Crown*, *Joan of Arc*, *Clancarty*, *New Men and Old Acres*, *Our American Cousin*, *Masks and Faces*, *Plot and Passion*, *To Oblige Benson*, *Victims*, and *The Fool's Revenge*. When some years ago he was referred to as the "great fosterfather of the Gallic drama," he replied, that not more than ten of his plays were derived from French sources of any kind, and of these ten, not more than half were adaptations of French dramas, the others being founded on French stories or incidents mentioned in French history or memoirs. In 1874 he became the editor of *Punch*, and he was for many years the art critic of the *Times*. A few days before his death he wrote a letter to the latter paper to contradict a report that he was seriously ill, and to say that he hoped soon to be at work again.

On the 12th Mr. and Mrs. George S. Knight appeared at the Sadler's Wells Theatre in *Otto—A German*, the main object of which appeared to be the exhibition of the principal actors in

a variety of German dialect songs and dances. It was of American origin, and as a piece of dramatic writing it seemed to be as bad as anything could be, but it is questionable if the next American production was not worse. Many years ago Mark Twain wrote a story, *The Gilded Age*, which had an amusing character in it named Colonel Sellers, an ever unsuccessful but never despondent man, who, even when reduced to dining on turnips, is mentally accumulating millions by visionary and grotesque projects, in the feasibility of which he has the most cheerful faith. A capital comedian identified himself with this part, and made it the central character in a play which was adapted from the story. The piece itself was a failure, but the complete realisation of Colonel Sellers by



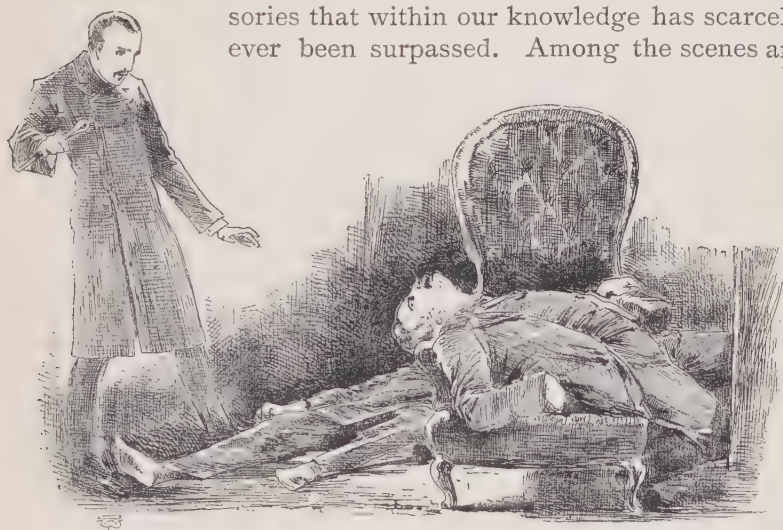
MR. RAYMOND.
(*Colonel Sellers.*)

Mr. John T. Raymond, the actor referred to, induced the audience to tolerate the drama for the sake of the character, which is so humourous and so natural, that it exists and shines despite its dull environment. *Colonel Sellers* was introduced to the English public at the Gaiety on July 19th, affording some amusement and securing some applause, but of the general result we leave the reader to judge from what Mr. Raymond himself said at the dinner given on the 30th by the Savage Club to the American actors then in London. "I was told," he said, "not to come to England at this time of the year—that all London was out of town. At all events, I replied, a few people would be here, and the critics, and *I found them!*"

A testimonial benefit to that clever dramatist, Mr. J. Maddison Morton, who has contributed so much to the pleasure of theatre-goers, was given on the afternoon of the 21st at the ever-busy Gaiety, when Mr. W. S. Gilbert appeared in *Woodcock's Little Game*, Mr. Toole and Mrs. Keeley in *Betsy Baker*, and several other distinguished ladies and gentlemen, both in and out of the profession, also gave their services. The appearance of Mrs. Keeley created much interest, and at the close she was overwhelmed with bouquets.

On the 24th a "new ultra-farcical comedy from the French entitled *Parlours*," as the play-bill had it, was seen for the first time at the Royalty, the author being Mr. Robert Reece; and on the 31st *The World*—of which Messrs. Paul Meritt, Henry

Pettitt, and Augustus Harris are the authors—and which became one of the greatest successes of the year, was produced at Drury Lane. The critic of the *Era* reminds us that this was not the first play called *The World* seen at Drury Lane. Kenney wrote a comedy under the same name, which was produced in March, 1808, with Elliston, Bannister, Mathews, and Mrs. Jordan in the cast; but the resemblance is in name only, and could the playgoers of those days see *The World* they would be amazed at the extraordinary development at least, of the mechanical resources of the stage. *The World* is an ingenious sensational drama, in which a series of the most exciting episodes are strung together and illustrated with a degree of realism in the scenery and accessories that within our knowledge has scarcely ever been surpassed. Among the scenes are



MESSRS. AUGUSTUS HARRIS, RIGNOLD, AND HARCOURT.
(*The World*.)

the embarkation of an ocean steamer at Cape Colony; the explosion of an "infernal machine" on board; the interior of the Aquarium with its crowds and music; a mad-house, and a fancy dress ball. Most thrilling of all is one representing a raft at sea, on which are the four survivors of the explosion, and a situation is developed which holds the audience spell-bound until the curtain falls. The theatre was crowded night after night even during the midsummer weather, and it was not till December that its career came to an end, in order to make way for the Pantomime.

Another remarkable success, of a very different sort how-

ever, was that of *The Merchant of Venice* which reached its two hundred and fiftieth night at the Lyceum on the 28th, and was then withdrawn to give the public another opportunity of seeing Mr. Irving and Miss Terry in Mr. Wills's *Charles the First*. Of this performance it has been said in the *Era*: "It has taken its place as one of the finest, noblest creations of the modern stage, and as such it will live in theatrical history. All the excellencies which marked the original assumption seemed to have been mellowed and ripened by time, and if any stage portrait can be said to be absolutely perfect this assuredly was one."

VIII.

AUGUST.

It is not often that a month passes in London without the production of several plays important either on account of their promise or their fulfilment; but this was the case in August, when *The Bridal Tour* and *The Mighty Dollar* were the only novelties. Both of those, moreover, were more or less American in their origin. The first, a comedy in three acts, by Mr. Boucicault, was given at the Haymarket on the 2nd. It was based on a play by the same author which was seen under the title of *Marriage* at Wallack's Theatre, New York, some three or four years ago, but having been rewritten and condensed from five acts into three, it was substantially a new piece. We believe that it has always been a great favourite with Mr. Boucicault. Before the production of the piece in New York it was stated that it would be found as good as *London Assurance*, and though it failed in that city the author showed his faith in it by revising it and putting it forth again at the Haymarket. It contains much excellent dialogue; it is witty and refined—we imagine that it would be found a good reading play—but on its later production, as in New York, it did not succeed in interesting the audience and was soon withdrawn. It was the occasion of the first appearance of Mr. H. Beckett, in a prominent part before a London audience, and he quickly won recognition as an admirable comedian. He had arrived only a few weeks before from New York, where he was greatly appreciated in low comedy and eccentric parts. England was his native country, and he first left it some fifteen years ago with Miss Lydia Thompson's burlesque troupe. He rapidly advanced in his profession and was engaged by Mr. Wallack, in whose company he remained until June when he sailed for England. But the *Bridal Tour* was the only play in which he was seen here. Though young and strong, he died suddenly within three months of his arrival.

Like *Colonel Sellers* and many other modern plays, *The Mighty Dollar*, produced at the Gaiety on August 3rd, owes its existence to its central character, which is so strong in itself that it seems to atone for many blemishes in other parts. It has a secondary character nearly as amusing as the leading one, we may add, to the credit of Mr. B. E. Woolf, the author.

and if he had no other object in view than to provide two comedians with parts he has certainly succeeded, while if he intended to produce a good play, he has certainly failed. The chief part is that of the Honourable Bardwell Slote, a character hardly possible in the United States of to-day—an illiterate and venal congressman from an obscure district—whose constant self-seeking is partly disguised by his political rhetoric, and whose vulgarity is almost extenuated by a genial unction of manner and a gross sort of humour. The other character is that of Mrs. General Gilflory, a dressy, amiable, loquacious, good-natured, but silly American widow, who has

lived so long abroad that she has forgotten the correct use of her native tongue and has adopted instead an extraordinary perversion of the French. These two characters are the life of *The Mighty Dollar*; without them its five acts would be insufferable; with them, though they are not necessary to the working out of the plot, it becomes enjoyable. Mr. and Mrs. Florence, who brought out the play at the Gaiety on the 30th, and who cannot be too much commended for the finished humour of their acting, were not entirely unknown to London playgoers. The *Illustrated London News* of October 4th, 1856, contains a picture of them as the "Irish Boy" and the "Yankee Gal" in a comic drama called *The Yankee Housekeeper*,



MR. FLORENCE.
(*The Mighty Dollar*.)

then running at the Drury Lane Theatre, and in which they were most successful.

Two great actresses died in the month of August, the one living in retirement, the honoured representative of a past epoch, the other in the full tide of active success—young, beautiful, and endowed with powers that had hardly yet reached their fruition. Mrs. Charles Kean (Miss Ellen Tree) died on the 20th, aged 74. She made her first appearance at Covent Garden Theatre as Olivia in *Twelfth Night* on May 21st, 1823, and had become an actress of considerable repute in 1842, when she married the late Mr. Charles Kean. In company with him she appeared in the United States and Australia, as

well as in Great Britain, in a large number of Shakespearian and other legitimate plays. Mrs. Kean finally retired from the stage on the death of her husband in January, 1868.

When on August 16th a telegram from Paris announced the death of Miss Neilson on the previous day in that city, the news was at first discredited. Only a week before she had been seen in London in the highest spirits, having just returned from America after a triumphant season, by which she had profited to the extent of some £15,000. It was hard to realize that this beautiful woman and most poetical of actresses had passed away, and when the report was confirmed, the uneasy doubt became a general sorrow. She had arrived in Paris only four days before, and was on her way to Trouville for rest after her arduous season in the United States. Whilst driving in the Bois de Boulogne she was seized by a severe pain in the side, and was carried to a neighbouring restaurant, where some hours later she died, the cause being the culmination of a gastric disease from which she had long been a sufferer.

The career of this brilliant actress was in every way remarkable. She was born in 1850, but beyond this little of absolute certainty is known of her early life, though it is probable that the surroundings of her childhood were in no ordinary measure unfavourable to her advancement. Her first appearance was as Julia in *The Hunchback* at the Theatre Royal, Margate, in 1865, and in the same year she essayed Juliet at the Royalty Theatre, London, without attracting attention, though this was the part in which she was destined to become famous. The following year she played Gabrielle de Savigny in *The Huguenot Captain* and *Victorine* in a drama of that name at the Adelphi. It would be impossible here to enumerate all her appearances. A full record of them, however, will be found in *The Dramatic List*. The critic of the *Athenæum* writing in 1872, describes her Juliet thus—"A ripe and sustained performance, ascending in the latter acts of the play to a tragic elevation and fire that seem less art than inspiration. To say that the potion scene has a passionate intensity and a



MISS NEILSON AS JULIET.

concentrated power such as no modern representation on the English stage has exhibited, is to do it no more than justice." Henceforth her success was continuous ; she made several trips to the United States, where she was admired even more than in England, and she constantly added new parts to her repertory until it included Beatrice in *Much Ado about Nothing*, Pauline in *The Lady of Lyons*, Isabelle in *Measure for Measure*, Lady Teazle in *The School for Scandal*, Rosalind in *As You Like It*, Viola in *Twelfth Night*, Imogene in *Cymbeline*. But of all her impersonations Juliet will be best remembered as one of infinite tenderness and grace.

IX.

SEPTEMBER.

After a brief vacation Mr. Irving on September 18th reopened the Lyceum Theatre with a revival of *The Corsican Brothers*. That a brilliant audience was present need not be said. More than any other actor of his time, has Mr. Irving engaged the affectionate interest of the public—not only the demonstrative and emotional section which fills the pit and gallery, but also the severer and more cautious class, which weighs and considers the entertainment offered to it with a certain amount of critical acumen. He has captivated persons of every sort of taste, and of every degree of education, and these exhibit their appreciation of the actor in an enthusiasm, the fervour of which is apt to impress a stranger as somewhat extraordinary. His appearance in a new part does not merely fill the house, but it brings together an addition to the general public and the critics, a number of other persons, not often seen at the theatre, whose attendance is an indication of the wide interest which this actor has excited. *The Corsican Brothers* is not a play worthy of Mr. Irving; it is prolix in some parts, and insufficient in others, but since, in 1852, it was first produced in English by Mr. Charles Kean at the Princess's Theatre it has been a favourite with leading actors. Mr. Fechter, the original representative of the dual part in France, afterwards appeared in it at the Princess's, using, however, a version of Dumas' novel dissimilar in many respects from that written for Mr. Kean by Mr. Boucicault. The performances of Kean and Fechter have often been contrasted. The latter has been praised by distinguished critics for the subtlety with which he marked the characteristic differences between the town-bred and the country-bred brothers, and his impersonation is said to have excelled rather in the lighter than the sterner part. While Fechter won praise for his ease and buoyancy, Kean's chief merit lay in the intensity of his acting, and his impersonation is among the best remembered of his efforts. Mr. Irving's interpretation is picturesque and graceful, but its predominant quality is its pathos. As Fabien at the château in Corsica, his acting is characterised by easy flexibility, by an affecting tenderness towards his mother, by superabundant hospitality, by exuberant health, by radiant good nature—he is unpolished but invariably courteous; affectionate

but dignified, and cheerful except when the dread forebodings of his much-loved brother's fate steal over him. But as Louis in Paris the impulsive and opulent temperament of Fabien is transformed into the calm and measured bearing of the man of the world, which is scarcely perceptibly ruffled even in the *salon* of Montgiron, where he saves Emilie de Lesparre from the unscrupulous Château Renaud. Finally, when Fabien meets the latter in Fontainebleau, he enters upon the duel implacable and bitter, but not stormy; his tones and gestures are moderate; he seems certain of the result, conscious that the vengeance which he seeks to secure is preordained. On the whole the impersonation may be said to be one of the finest that Mr. Irving has given us: it is impassioned, but delicately shaded and never boisterous. Mr. Irving is supported by Mr. W. Terriss as Château Renaud, Mr. Pinero, who plays the part of M. Meynard very neatly, and Miss Fowler, who gives an affecting performance of Emilie de Lesparre. Were the acting indifferent, it is safe to say that the magnificent mounting of the piece would in itself prove a lasting attraction. Never before has *The Corsican Brothers* had so beautiful a setting as the manager of the Lyceum has given it. The scene in the Opera House during the masquerade ball is itself a spectacle, and the Fontainebleau in winter, covered with frozen snow and crisp icicles, is a picture that will be long remembered. From the opening night it was evident that the revival was destined for a long run, and during the several months following the theatre was filled to the doors.

"The costly nature of theatrical enterprise in these days," says the *Daily News*, "could not perhaps be better shown than by the instance of the present revival of *The Corsican Brothers* at the Lyceum Theatre. The mere painting of the scenery—including that marvellously fine scene in the Forest of Fontainebleau—must necessarily constitute a serious item; but perhaps quite as heavy a one, from first to last, will be the salaries of the little army of attendants who are nightly required for the rapid and silent setting and changing of scenes. The economical but comparatively rude system of 'wings' and grooves is on this occasion entirely dispensed with, as in the best Parisian theatres; and scenes are constructed so solidly and with so many details that without minute division of the work, and almost military precision in the movements of the workmen, 'waits' would become intolerably long. For these reasons no fewer than 90 carpenters, 30 gasmen, and 15 property

men, in all 135 persons, are permanently engaged in the mere task of arranging and conducting the scenes. It may here be worth mentioning that the handsome 'tableau curtain' made for this occasion, containing a thousand yards of crimson silk velvet, cost £740. Without such special items, but taking into account the frequent rehearsals during the eight weeks that the theatre was closed to the public, the expense of putting this drama on the stage could hardly have been less, and was probably more, than £5,000. We may observe that the usual custom of our stage is to pay salaries of all employés during the period of rehearsal. The performers, however, are usually expected to devote themselves gratuitously to this necessary preparation—at least to the extent of a fortnight's attendance. The long 'runs' which so many good friends of the stage deplore as prejudicial to dramatic art are really a necessary concomitant of the elaborate scenic illustration which the public taste now seems imperatively to demand in theatres of the higher class; for it is of course only by the sustained popularity of a performance that a manager can possibly be reimbursed for such enormous outlay. We are betraying, we hope, no secret when we say that the total working expenses of the Lyceum Theatre at this time reach the large amount of £140 a night. The receipts, we believe, have not fallen far short of £230 at any night or day performance of the *Corsican Brothers*, but it will be perceived from all this that our modern system renders the management even of one of the most prosperous of theatres an undertaking requiring no small amount of courage and confidence in the future."



MISS FLORENCE ST. JOHN AND
MISS EMILY DUNCAN.
(*Olivette*.)

On the 18th the little Strand Theatre also scored an emphatic success with *Olivette*, a comic opera adapted from the French of MM. Chivot and Duru, the music being by M. Audran. What *Madame Favart* was *Olivette* is—a farcical opera put on the stage in the most liberal manner. The pretty faces of the chorus, the

scenery by Mr. Ryan, and the costumes by M. Alias form a bewitching combination. The scene of the first act on the shores of the Mediterranean is especially pretty, and in the ball-room scene of the second act the artist has managed by the adroitness of his perspective to give the little stage an extraordinary appearance of spaciousness. The music includes several taking tunes, one of the cleverest being Olivette's yarn about the "torpedo and the whale." The "sob" song is pretty, and the "farandole" has plenty of spirit in it, which is the case with nearly the whole opera, and notably in the parts assigned



MESSRS. MARIUS AND DE LANGE.
(*Olivette.*)

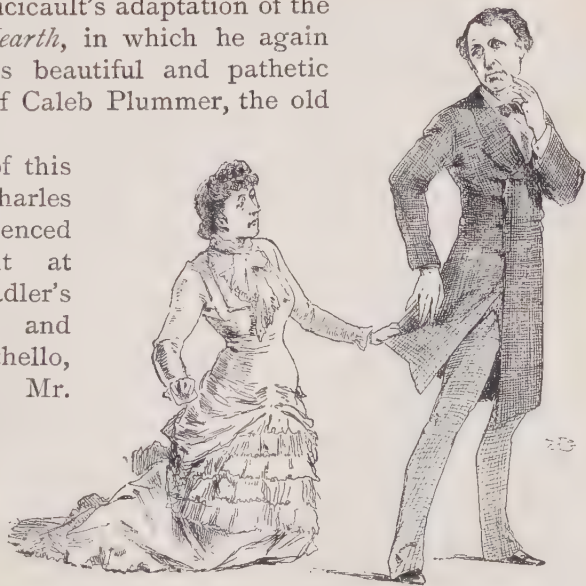
to Miss Florence St. John, Miss Violet Cameron, M. Marius, Mr. Ashley, and Mr. Harry Cox.

On the 20th Buckstone's comedy, *Leap Year*, was revived at the Haymarket for the first time in a quarter of a century. Several alterations had been made in it. It had been reduced from three to two acts, and some of the characters had been cut out, including Sir Solomon Solus, a part created by Keeley. Mr. John S. Clarke took that of Dimple, which Buckstone wrote for himself, and played it with great drollery. The same actor also appeared as Major Wellington de Boots, a character

in which he is always welcome, and in which he never fails to amuse.

On the afternoon of the 25th Mr. Toole revived at the Folly Theatre Mr. Boucicault's adaptation of the *Cricket on the Hearth*, in which he again appeared in his beautiful and pathetic impersonation of Caleb Plummer, the old toymaker.

At the end of this month Mr. Charles Warner commenced an engagement at the New Sadler's Wells Theatre, and appeared as Othello, supported by Mr. Hermann Vezin as Iago.



MR. CLARKE AND MRS. JOHN WOOD.
(*Leap Year.*)

X.

OCTOBER.

October was a busy month among the theatres, and eight new plays were produced, among which were several of importance. On the afternoon of the 2nd a revised edition of an old burlesque, *Half-Crown Diamonds*, by Mr. Robert Reece, was offered to the patrons of the Imperial Theatre, and accepted by them with no little avidity. The actors included Miss E. Farren, Miss Kate Vaughan, and Mr. Royce of the Gaiety Company.



MR. CHARLES WARNER.
(*Othello*.)

On the 4th the veteran tragedian, Mr. William Creswick, appeared, after an absence of three years in Australia, at the Surrey Theatre in *Virginus*, and received the hearty welcome he deserved. "When next Mr. Creswick complains of lack of appreciation in England, he must surely leave out that section of England in which the Surrey Theatre is situated," wrote the critic of the *Era*. "The welcome came not alone from his ever-faithful followers in pit and gallery, but from sincere friends and ardent appreciators of his talents in other parts of the house. Mr. Creswick, as he has himself reminded us, has been

before the public for forty years, and his fame has been built up by his earnestness, and his industry, and his untiring strivings in the interests of his art. *Virginus* is a part in which he has many, many times been seen to advantage. All its points must be familiar to lovers of the legitimate, and all its fine, thrilling dramatic 'effects' we are sure must be as treasured memories to many. Certainly on Monday evening there was no mistaking the interest his really fine performance excited. Of course, there were some—and will be more—to call it acting of the old school; but, after all, it is acting that is thoroughly in earnest, and that aims at reaching the heart, and that is more than can be said for some acting that is more modern."

On the 4th the Royalty was reopened by Miss Kate Lawler with *Bow Bells*, a new comic drama by Mr. Byron, and a "new and original musical folly," *Popsy Wopsy*, the music of which was by Mr. Edward Solomon and the words by Mr. Sydney Grundy. *Bow Bells* can scarcely be classed among its clever author's most felicitous efforts. The principal character is a "city man," Mr. Twinklehorn, who having made a fortune in Cheapside, is still unhappy, and yearns to escape the prosaic but undoubtedly convenient adjuncts of town life—the cab, the omnibus, the telegraph, and the post-office. He desires a sylvan isolation, a pastoral and poetic quiet, and he expects to find it at Sloshington-le-Willows, where he takes Kingfisher Cottage. As a matter of fact, the city is indispensable to his happiness, and his gradual disillusionment at Kingfisher Cottage affords the humorous element of the play. But there is also a love affair, which ends happily, and a seasoning of villany, which is "unmasked." Besides Mr. Twinklehorn, well played by Mr. Edward Righton, there are nine characters, the principal ones being impersonated by Miss Lawler, Miss Maggie Brennan, Mr. Philip Day, Mr. T. P. Haynes, and Mr. Frank Cooper.

What Mr. Wills achieved in *Olivia* he evidently desired to repeat in *William and Susan*. The former was not dramatic in substance nor in structure; it was idyllic and literary—a pictorial synopsis of the story upon which it was based, owing its attractiveness to the neatness of the adapter's handling, the wholly admirable acting and the perfection of detail in the stage setting. The limitations of a work of this kind were obvious, but here were a series of pictures that charmed the eye and touched the emotions—that seemed to entirely escape the atmosphere of the theatre and to exhale the sweetness of the purest phase of English life. As we have said, Mr. Wills has evidently aimed to produce a companion work. Though the piece was produced at a different theatre, he had the advantage of the same management and of a company no less



MR. AND MRS. KENDAL.
(*William and Susan*.)

capable, no less harmonious, than that which contributed to the success of *Olivia*. We have never seen more careful stage management than that at the St. James's Theatre, under Messrs. Hare and Kendal, nor better co-ordination in a company. *William and Susan*, however, did not prove as effective as its precursor. It was described as a new version of Jerrold's *Black-Eyed Susan*, and only the last act of that play was preserved in it, the two first acts being essentially Mr. Wills's own. It had neither Doggrass nor Gnatbrain; Jacob Twig, nor Dolly Mayflower, and Captain Crosstree had been metamorphosed.

The scene of the first act is in William's cottage, where his son, little Billy, and his wife, Susan, are found, the latter anxiously awaiting news of her husband, who is at sea. A neighbour comes in, stating that the parson has received a newspaper, in which an engagement of the fleet is described, and a list of the killed and wounded is given. This is all the information she has, and she refers Susan to Truck, a gruff and spiteful old sailor, who, having been thrashed by William before he went away, for hinting that his wife would prove faithless, takes a vicious satisfaction in harrowing her with accounts of the horrors and perils of sea fights. When she is breaking down with fear and dismay the postman enters with a letter from Captain Crosstree, telling of William's brave deeds, and Susan orders Truck from the house, to which he returns to say that an explosion has occurred which has killed her husband. This lie is refuted by the immediate appearance of William, alive and well and loving. Captain Crosstree also enters, and having mentioned some honour which the Admiral intends to confer upon her husband, he begs the hand of Susan for a dance that is to take place to-morrow. In the second act we see a village festival, at which William is decorated by the Admiral with a medal which had been handed to the officer by a dying boy, with the request that it shall be given to the bravest man before the mast. It is a proud moment for William and Susan, but their joy is brief, for William's discharge, which Captain Crosstree had promised to secure for him, has not come, and he is ordered back to his ship. The discharge has been intercepted by malignant old Truck, and this circumstance well suits the purpose of Crosstree, who is enamoured of Susan, and who immediately after her husband's departure tells her of his own love for her. She resists him, and her cries recall William, who, rushing upon the stage, cuts down his superior officer. The

third act, as we have said, is that of *Black-Eyed Susan*; it is unnecessary, therefore, to recount its incidents.

The material of the play is extremely simple, so unelaborate, indeed, that it needs the introduction of several extraneous episodes, which are of no service to the development of the plot or the characters, but which help the picture. This, as seen at the St. James's on October the 9th, was perfect in every detail, and often very touching. Mrs. Kendal made Susan the model of a pure, devoted, unlettered sailor's wife—a portraiture without the least apparent artifice. Mr. Kendal was half poet, half sailor; and Mr. Hare played the small part of the Admiral with his accustomed finish. Mr. Barnes was a natural Captain Crosstree; and Mr. Wenman the spiteful old Truck. Plays like *Olivia* and *William and Susan* would be impossible without the sympathetic collaboration of a strong company and an intelligent management. That collaboration was secured for them, but in the latter play it was not as successful as in the former; though, with its careful scenery, its setting of old English music, and its unexceptionable cast, *William and Susan* deserves to be recorded as one of the most creditable productions of the year.

On the 9th of October, also, Madame Modjeska, reappeared at the Court Theatre, under the management of Mr. Wilson Barrett, in a new adaptation by the Hon. Lewis Wingfield of Schiller's *Mary Stuart*, and confirmed the high opinion previously formed of her. Miss Louise Moodie played the part of Elizabeth, and though it is a repulsive one, with the sympathy of the audience against it, she succeeded in gaining considerable applause by her admirable acting.

On the 16th *Mabel*, "a new and original domestic drama in three acts," by Mr. Frederick Hay, was produced without success at the Olympic Theatre.

On the 18th *The Rivals* was revived at the Haymarket with Mr. John S. Clarke in his laughable impersonation of Bob Acres, and Mrs. Stirling as Mrs. Malaprop, a performance which cannot be too highly praised.

On the 21st an Irish play, by Mr. Boucicault, was seen at the Adelphi, with its author in the leading part. The play was not quite new, having been produced in the United States five or six years ago, and later in Ireland; but several alterations had been made in it, and its name changed from *Daddy O'Dowd* to *The O'Dowd*. The *O'Dowd* is played by Mr. Boucicault himself, and of all the parts in

which we have seen him none has suited him better, nor shown his command of pathetic expression in a fuller measure than this. It is a definition of humour—a mixture of tears and smiles, of wit and tenderness. The O'Dowd is a simple-minded, kind-hearted, but shrewd Galway peasant, who began life as a pilot and was afterwards a fish salesman, and has by untiring thrift and industry acquired an estate worth some £20,000. His love and ambitions are centred in his only son, who has passed his early life on board a pilot boat, and he sends him to Trinity College, Dublin, and afterwards to London,



MADAME MODJESKA.
(*Mary Stuart.*)

there to "hold up his head among the quality," on an allowance of £500 a year. Mr. Mike O'Dowd, the son, falls into evil courses in the great city, however, and borrows money under an assumed name to the full amount of his father's savings, this conduct necessitating the sacrifice by the latter of his estate, and breaking the old gentleman's heart. Mike emigrates to Arizona, where he makes a fortune, and comes back to find The O'Dowd paralytic, and once more wheeling a fish-salesman's barrow for a living. The young man has retrieved his fortune, but

not his honour, and the restoration of that is effected by his heroism in putting off alone in a storm to save a ship from destruction off the Skelligs, his father recovering his reason in the joy he experiences at his son's atonement for the past. Some of the incidents of the play remind us of *The Porter's Knot*, but Mr. Boucicault's impersonation is his own creation, and will be long remembered with pleasure. One defect of the play was the introduction of a contested election, for the purpose of giving vent to a political harangue on Irish grievances, which was absurdly illogical, and distasteful to the audience.

Before the piece was produced the author issued a manifesto declaring that in his Irish plays he designed to attain to something more than mere theatrical success either as a dramatist or an actor; and that he desired in *The O'Dowd* to remove the idea that his countrymen are "a thriftless race of good-natured paupers." As presented to them in the play the audience did not care for the subject, and on the 27th of November *The O'Dowd* was withdrawn, after the publication of the following curious notice:—"Mr. Boucicault regrets to perceive that certain scenes in his new play, *The O'Dowd*, continue to provoke expressions of displeasure from a portion of the audience. He has no wish to offend anyone. He is informed of a general opinion that the censured scenes are ill-timed, and ought to be omitted or their language changed. If the public will kindly refer to the announcement with which the production of *The O'Dowd* was prefaced, it will be seen that the features objected to are essential to the design and intent of the work. It is, therefore, in no captious spirit the author declines to alter it; but rather than lose the favour of any of his audience he will amend his error by withdrawing the play altogether."



MR. PAULTON AS THE ABBÉ.
(*Les Mousquetaires*.)

On the 25th of October *The Corsican Brothers and Company*, a new burlesque by Messrs. F. C. Burnand and H. P. Stephens, was produced at the Gaiety, and was analysed by Mr. Sala as "a kind of omelette *aux fines herbes*. The herbs are very fine. Crack your eggs; grease your pan; pop in your yolks; ply your fork; fold your omelette; and dexterously tilt out on to a Gaiety plate. *Servez chaud!* The dialogue is smart and rattling; the jest and gibes are frequent and pungent; and the fooling is altogether devoid of effusive slanginess and vulgarity."

Two new comic operas produced on the 30th brought to a close the busiest month of the year. The first, *Les Mousquetaires*, at the Globe Theatre, was originally seen at the Bouffes Parisiennes on March 16th, the libretto being founded upon an old comic drama, *L'Habit ne fait pas le Moine*, in which Lafont

played the principal part in 1835. The music of the first two acts was by M. Louis Varney, that of the third by M. Mansour. But at the Globe the work was compressed into two acts, and most of M. Mansour's music was abandoned. The result was a brisk little opera, with an amusing plot, which was beautifully put upon the stage, and very cleverly acted and sung by Mr. F. H. Celli, Mr. Harry Paulton, Mr. H. Bracy, Mr. Charles Ashford, Mdlle. Sylvia, and Miss Alice May. The second scene, the cloisters of a ursuline convent, with the pretty inmates dressed in pale blue (!) seated on each side, was unusually effective.

The scenery and dresses of *Billee Taylor*, produced at the



MISS KATHLEEN CORRI AND MR. A.
WILLIAMS.
(*Billee Taylor*.)

Imperial Theatre on the same evening, October 30th, were also very pretty, but the most that can be said for the music by Mr. Edward Solomon and for the words by Mr. H. P. Stephens is that they both indicated an assiduous study of the works of Messrs. Gilbert and Sullivan. That the piece lacked originality did not seem to be considered an objection by the patrons of this house, however,

MISS EMMA CHAMBERS
(*Billee Taylor*.)

and some of the expressions in it soon became nearly as familiar as the much-reiterated witticisms of *Pinafore* and the *Pirates of Penzance*. The plot was based on Sheridan's ballad of the virtuous young gardener who was "pressed" into the navy, and who, in this new version, proves to be a thorough humbug. The acting, as well as the mounting of the operetta, was good, especially that of Mr. J. D. Stoye, in the part of Ben Barnacle, a mariner who undoubtedly served his time on Mr. Gilbert's vessel.

On the 27th inst. Mr. Charles Harcourt, a much respected member of the theatrical profession, died from injuries received in falling through an opening in the stage of the Haymarket

Theatre. We learn from THE DRAMATIC LIST that he made his first appearance on the London stage March 30th, 1863, at the St. James's Theatre, as Robert Audley in *Lady Audley's Secret*. He afterwards appeared with success at Drury Lane, the Royalty, the Charing Cross, the Globe, the Haymarket, and at the Adelphi Theatres. At the time of the accident he was rehearsing the part of Horatio, in which he was to have appeared at the Princess's during the engagement of Mr. Edwin Booth.

XI.

NOVEMBER.

On November 1st at the Prince of Wales's Theatre Miss Geneviève Ward appeared in *Anne-Mie*, an English version of the Dutch play which was performed at the Imperial Theatre by native Dutch actors the previous summer, and though the acting of this artist was admired, the play itself proved dull and unattractive. It held the boards of Mr. Edgar Bruce's little theatre for about six weeks.



MISS GENEVIÈVE WARD AND MR. F. ROBERTSON.
(*Anne-Mie*.)

Mr. Righton exerted themselves to the delight of a numerous audience.

Closing for the season early in the summer, the old Princess's was pulled down, and on November 6th the new Princess's was opened, a beautiful and commodious theatre which reflects great credit on the architect and the management. The event had a double interest, as it served to bring the American tragedian, Mr. Edwin Booth, before a London audience. It was his first appearance here for nineteen years, and these years had been a

On November 3rd *Bow Bells* at the Royalty was supplemented by *Don Juan Junior*, a burlesque by the "brothers Prendergast," in which Miss Kate Lawler and



MISS KATE LAWLER AND MR. RIGHTON.
(*Don Juan Junior*.)

period of constant growth to him in his profession, endearing him to the more intelligent of his countrymen, among whom he is esteemed scarcely less than Mr. Irving is here. Although but a young man when he made his *début* at the Haymarket in 1861, he came to England with a reputation already established in the United States, and with claims for consideration as an offspring of a family illustrious in the annals of the English stage—the son of Junius Brutus Booth, who competed for public favour with Edmund Kean at Covent Garden. The appearance of the younger Booth at the Haymarket attracted in a notable degree the attention of English playgoers. His father is said to have been riotously interrupted in his performances, and Kean himself has made reference to an organization known as the “wolves,” which makes it only too probable that he was not treated fairly. Little if any of this sort of hostility existed when the son presented himself in the character of Shylock at the Haymarket, and afterwards as Richelieu, Sir Giles Overreach, and Richard the Third. His natural gifts were appreciated and acknowledged; but he failed, it is said, to create a profound impression, and he went back to America, where his advance has been constant, and his successive engagements have shown a maturing beauty in his impersonations. Some ten years ago he built the magnificent theatre in Twenty-third Street, New York, named after him, and he sacrificed a handsome fortune in the production of a series of Shakespearian and “legitimate” plays, which were mounted with great care and splendour. Previous to this he played Hamlet for one hundred successive nights at the Winter Garden Theatre, when the population of New York was less than eight hundred thousand, and as an instance of his popularity and the interest taken by Americans in the character of his reception in England, it may be mentioned that not only were special accounts of his appearance at the Princess’s on November 6th cabled to the New York newspapers for publication on the following morning, but long extracts from the opinions of London critics were also telegraphed. Mr. Booth is not above medium height; he is spare, supple and graceful in movement. Though his complexion is dark, his face has an ascetic pallor, with features that are best described as “sculpturesque.” His acting is not of the robust school represented in the past by Edwin Forrest, and at present by Mr. John McCullough, another American actor, who is to be seen at the Drury Lane Theatre next spring. His

method, on the contrary, is almost coldly intellectual, and yet ornate and polished to an extreme degree. His elocution is impressive, and many words fall from his lips with an hitherto undiscovered beauty. But the scholarly studiousness which may be observed in his acting is not the limit of his resources, nor are the natural advantages of a handsome face, a sonorous voice, and a graceful form. Mr. Booth is an emotional and inspirational actor, and the very delicacy of his art leads him to curb and refine the expression of qualities, which are often simulated by mere boisterousness. His versatility is remarkable. His Shakespearean impersonations include Hamlet, Othello, Iago, Shylock, Lear, Brutus, Cassius, Richard the Third, Richard the Second, Petruchio, Macbeth, and Wolsey. In the romantic drama, besides his Richelieu, which is now familiar to London playgoers, his principal characters are Don Cæsar de Bazan, Ruy Blas, and Bertuccio, in the *Foo!s Revenge*. Essentially a tragedian who portrays dejection of spirit with a pathetic intensity which we have never seen surpassed, Mr. Booth is not deficient in comedy, and when he plays *Ruy Blas* and *The Taming of the Shrew* in one evening, his transition from the passionate griefs of the heroic lackey to the jauntiness and ebullient gaiety of Petruchio shows the comprehensiveness of his genius.

Though he was warmly received as Hamlet at the opening of the Princess's, the critical notices of his performance were not as undivided in the estimate of his ability as his American friends anticipated. The *Athenæum*, Nov. 13th, said: "Mr. Booth's chief merit consists in giving a most temperate, thoughtful, and judicious rendering of Hamlet. The latest conclusions of scholarship are accepted by him and reproduced upon the stage; there is no attempt to force upon the public new readings solely on account of their novelty; variations from former practice are enforced by a certain amount of authority; and there are few recent suggestions of criticism, the value of which has not apparently been tested. . . . The cardinal fault in his conception seems to be that it shows an almost slavish respect for the letter, and treats as formal and insignificant utterances which are in fact mere expressions of temporary and transitory feeling. . . . His delivery is admirable, not only in intelligence, but in elocutionary ability, in which respect it stands altogether apart from most English performances. The attitudes employed are almost always well chosen. No attempt is made to force 'points,' and no affectation or

eccentricity disturbs the audience." Mr. Sala in the *Illustrated London News* said: "I went away with the conviction that I had seen a very conscientious, a very refined, a very appreciative, but a somewhat old-fashioned Hamlet—strong in all the dignified parts of the character, but weak in the interpretation of eccentricity, and especially of sarcastic humour." The *Daily News*, Nov. 8th, said: "Altogether Mr. Booth's impersonation does not leave the impression of a great performance, though it is clever, highly wrought, and essentially refined."

Two weeks later, however, when on November 20th he appeared as Richelieu, the praise of his performances was unanimous, and he was recognised as being something more than merely conscientious and scholarly. The *Athenæum*, November 27th, said: "In this character the significance of Mr. Booth's method is revealed, and the reputation it has won for him in the United States becomes comprehensible to the English public. Almost for the first time in recent days the full value of an artistic method has been made apparent by an English-speaking actor to an English-speaking audience. . . . Mr. Booth's Richelieu is a sustained and an exquisite performance. At one or two points it displays electrical passion, and it is throughout admirable in finish. Far higher, however, than the merit of these passages is that of the grace, beauty, and completeness of the whole. There were no points and few effects. All that was seen was the fierce, subtle, and indomitable prelate in the very guise in which he has been conceived by Lord Lytton. The appearance was singularly like the best known pictures of Richelieu, and the character of the astute, unscrupulous man was presented to the life." Mr. Booth's engagement will continue up to the spring of 1881, and it will include about twenty different impersonations. The perfor-



MR. EDWIN BOOTH.
(*Richelieu.*)

mances of *Hamlet* and *Richelieu* were preceded by a clever little comedy in one act, *An Old Master*, by Mr. H. A. Jones.

On the 17th the *Road to Ruin*, with Mr. Charles Warner as Harry Dornton, was included among the interesting series of Shakespearean and legitimate revivals which had been occupying the Sadler's Wells Theatre for some weeks; and on the 20th Mr. W. J. Florence, the American comedian, appeared at the Gaiety as Captain Cuttle in several scenes from an adaptation of *Dombey and Son*. Mr. Florence's impersonation was faithful to the novel, and exhibited no less humour than he did as the Hon. Bardwell Slote.

On the same afternoon (Nov. 20th) Mr. Toole appeared in a new farce by Mr. Byron. When we say that the name of the little piece was *The Light Fantastic*, and that Mr. Toole's part was Mr. Samuel Slithery, proprietor of "the Hall of Terpsichore in the Old Kent Road," nothing need be added.

On November 20th was produced at the Criterion *Where's the Cat?*—a farcical comedy in three acts adapted from the German, and though scarcely as clever as *Pink Dominoes* or *Betsy*, it was played with great spirit by the company. The "cat" is a money bag, the contents of which are to be divided among three persons, but owing to a mistake in their identification they become involved in many curious difficulties, the solution of which leads to numerous amusing incidents. The wit is not always spontaneous or refined, but with Mr. Charles Wyndham, Mr. W. J. Hill, Mr. George Giddens, Mrs. John Wood, Miss Rose Saker, Miss Mary Rorke, and Miss Eastlake in the cast, the piece excites laughter, and that appears to be the chief object of the management of the Criterion. The name of the adapter was not announced, and on the first night an unlooked-for scene occurred. Just before the close "sounds of dissatisfaction" were heard in the pit and gallery, and at the end they were repeated. Mr. Wyndham



MR. CHARLES WYNDHAM.
(*Where's the Cat?*)

then came forward to address the audience, which was in an uproar, and said: "Ladies and gentlemen, do you accept the piece?" a question which was followed by further commotion, in which the cries of "Yes" and "No" mingled. "I wish to

know," he proceeded, "whether you accept the piece in order that I may convey your verdict to the author, or rather the adapter, for it is a somewhat free adaptation from the German." The noise here made his words for a while inaudible; and after other interruptions and a rather angry altercation between the speaker and his disturbers, Mr. Wyndham continued as follows:—"Ladies and gentlemen, my difficulties are very grave. I am in a very false position at the present moment. I did ask the adapter, believing myself that the piece would be a success, to be present to-night to receive his congratulations from you, but unfortunately I have to appeal to you in his behalf. Some little time ago he committed a mistake in the heat of disappointment, and candidly, he dare not appear before you—I allude to Mr. Albery. He dare not appear here, but I think I may tell him that you do forgive him and that you accept the piece." Cries of "No," mingled with loud cheers, followed upon these utterances until Mr. Wyndham finally retired. Mr. Albery, in a letter to the daily papers, repudiated this reference to *Jacks and Jills*. He said: "I am certain that Mr. Wyndham's heart was full of kindness towards me when on my behalf he responded to the call for author at the Criterion on Saturday night, but he unfortunately conveyed anything but my sentiments to his hearers."

On the 27th the ever-popular *School* was revived at the



MR. AND MRS. BANCROFT AND MR. ARTHUR CECIL.
(*The Vicarage*.)

Haymarket Theatre with the pretty little comedy *The Vicarage* as an opening piece, and on the 29th Mr. Buckstone's *Green*

Bushes was revived at its old home, the Adelphi. It is now thirty-six years since Madame Celeste, in conjunction with Mr. Benjamin Webster, entered upon the management of this theatre, and perhaps none of her many successes was greater than that of *Green Bushes*. No play is more intimately associated with the history of the house, and around it cluster many memories that are at once pleasant and sad. In its original cast were Mr. Yates, Mrs. Fitzwilliam, Mr. Selby, Mr. Hudson, Mr. O. Smith, Mr. Wright, Mr. Paul Bedford, and Madame Celeste. If the play had no positive merits to justify its present existence, its reproduction would be interesting as showing to the younger generation of theatre-goers what sort of material an Adelphi melodrama used to contain, but *Green Bushes* has not lost its vitality, and it was received with favour when at the close of Mr. Boucicault's engagement it was revived with Mr. Henry Neville as Connor O'Kennedy, Mr. Sheil Barry as Wild Murtoth, Miss Lydia Foote as Nelly O'Neil, and Miss Bella Pateman as Miami. Mr. Barry's impersonation of the malignant and violent little Irishman deserves the most generous praise, and we question if ever before the part had so efficient a representative.

XII.

DECEMBER.

William and Susan having been withdrawn, *Good Fortune*, a new comedy in three acts by Mr. Coghlan, was produced at the St. James's Theatre on December 4th. It was an adaptation of Octave Feuillet's *Romance of a Poor Young Man*, and the refined acting of Mr. and Mrs. Kendal and their associates made it satisfactory to the audience, though it cannot be said to have surpassed any of the previous dramatizations of the same novel, or to have afforded the abilities of those admirable artists an adequate opportunity.

The action is divided between London and North Wales, comprising five scenes, the first being the lodgings of Charles Denis, Earl of Neath, who through family misfortunes is discovered in a condition of genteel poverty, which is so exigent that he is penniless and dinnerless. He is unwilling to solicit aid from his former friends, and is resolved to earn a living, to abandon his title, and with it old associations, and to strive with the world in any capacity that will support him. The family lawyer, unwilling that his young client should be exposed to the inevitable trials of a salaried position, suggests various means by which these may be avoided, all of which are rejected by the Earl as being against his independence or distasteful to his sense of honour. The lawyer knows of a heiress with two hundred thousand pounds who would be glad to make him a partner of her fortune; and this bait being refused, he mentions that several thousand pounds belonging to the Neath estate remain to be disposed of, and that by a legal expedient they may be diverted from the late Earl's creditors to his necessitous son. The latter is obstinate, however, and will only accept the stewardship of a family in North Wales which his friend offers to procure for him. The lawyer is a little disingenuous in his beneficence. If Charles Denis will not marry for money, the lawyer will send him "where money is," as Mr. Tennyson's Northern Farmer has it, and the stewardship brings him into the company of a beautiful, wealthy, and impulsive girl. Besides herself, the household consists of her mother, Mrs. Ransom, her companion, Miss Somers, and her suitor, Sir George Fallow, a foppish gentleman with some designs on her fortune. Into this group Denis is projected, and he easily becomes the central figure. He is a clever painter in water-colours; the portfolio

which he brings with him contains many charming sketches which he has made during his journey to the house. He is also a skilled pianist; and when Sir George wants a musical accompaniment to a rehearsal of a *tableau vivant*, he sits down at the piano and voluntarily plays an air with a touch that shows him to be an artist. Mrs. Ransom is charmed with him, and her daughter is impressed, though she immediately adopts towards him an attitude of studied coldness. Miss Somers recognises him as the Earl of Neath, but keeps the secret to herself as a useful instrument for the future. She is a coquette and a schemer; she would like to be Countess of Neath for the title *per se*, but she forms a strong attachment to Charles Denis on his own account, though he curtly repulses her advances. An old and bedridden relative of the family, whose heiress Isabel (Miss Ransom) is to be, also takes a liking to Charles, and insists on constantly having his company. The suspicions of Isabel are excited by her companion, Miss Somers. What brings this gentleman of so many accomplishments, so many attractions, to Torwen House? Surely not the emoluments of a stewardship; and she is led to imagine that he has some ulterior object—that he is a fortune-hunter, and that the game he seeks is either herself or her invalid relative. She is a girl with “opinions of her own;” independent; candid; shrewd; haughty; and somewhat wayward. A conversation with Charles convinces her that she has misjudged him; but scarcely has she come to this conclusion than an incident occurs which increases her former mistrust. In the neighbourhood is a picturesque ruin which she is in the habit of visiting, and one evening at sunset, when she is alone as she supposes within the crumbling walls, she finds Charles there also. The meeting is not at first unpleasant to her, and the pair linger sentimentally together until the crimson has died off all the surrounding hills, and the moon is whitening them with a colder light. But when they prepare to leave it is discovered that the only outlet from the castle is closed—that the goatherd who possesses the key to the door has locked it and gone away. In vain they cry after him as they see him retreating down the valley; the more they cry the faster he runs, for there is a superstition that the castle is haunted, and the peasant thinks that he hears the voices of ghosts. Suddenly a horrible suspicion dawns in Isabel’s mind, and soon afterwards it breaks upon her with the greater horror of belief. It is a conspiracy of Charles to compromise her by having her found here



MISS ELLEN TERRY IN "IOLANTHE."

alone with him after nightfall. She turns upon him and openly accuses him of treachery in the bitterest language, and he, goaded beyond endurance, rushes to the edge of the wall and leaps off, though she, too late, perceives her injustice, and endeavours to prevent him. It should be unnecessary to say that he did not expect to find her in the ruin, and that they were not locked in through any connivance of his. He is not seriously injured by the leap, and having had Isabel released, he returns alone to the house, to be followed by that impulsive young lady, who has been reduced to a sincerely penitent frame of mind. Before she arrives Miss Somers endeavours to cajole Charles into some confession of love for herself, and finding no encouragement, she resolves to punish him for his contumely by creating a feud between him and Isabel, not knowing what has happened during the previous hour. She has picked up a letter of his addressed to his sister Gertrude, and worded in the most affectionate way. Her name is Gertrude also, and having challenged Isabel with being in love with him, she hands her this letter as one which has been addressed by the Earl to her. The opening part of the contents are so misconstrued that it again appears that he has come to Torwen House to secure Isabel for the sake of her fortune, and more than this it seems to prove that, while professing love for her, he has been actually intriguing with Miss Somers. In a pique Isabel accepts her oft-deferred suitor, Sir George Fallow, and she has hardly done so when Miss Somers confesses the deceit of which she has been guilty. Meanwhile Charles has been with the invalid, whose illness has become critical, and among the papers intrusted to him he finds one letter addressed to himself and another to Isabel. The former relates that long ago the dying man was in the employ of the Earl's father, and that all he possesses was obtained from that nobleman by a fraud which he now expiates by the surrender of his whole estate. The letter to Isabel is to the same end; and when she informs Sir George that she is penniless he magnanimously releases her from her promise to marry him. The magnanimity of Charles Denis is more substantial, however; he destroys the document that would make him rich and leave his love poor; explanations follow, and Isabel gladly enough becomes the Countess of Neath.

Mr. Kendal played the part of Charles Denis with simple dignity, and his wife made as much of Isabel as possible. Miss Linda Dietz impersonated Miss Somers, Mr. Wenman, the lawyer, and Mr. John Clayton, Sir George Fallow.

On the afternoon of the 6th a benefit performance was given at the Drury Lane Theatre in aid of the family of the late Mr. Charles Harcourt. The programme included scenes from *The World*, *Billee Taylor*, *The Guv'nor*, *The Lady of Lyons*, *Mary Stuart*, and *Bardell versus Pickwick*. Nearly all the actors and actresses of note in town contributed their services, among others being Mr. and Mrs. Kendal, Madame Modjeska, Messrs. James and Thorne, Messrs. H. J. Byron, Wilson Barrett, H. Neville, S. B. Bancroft, John Hare, William Creswick, W. J. Florence, J. L. Toole, Henry Irving, and J. S. Clarke. The performance lasted from one until six o'clock, and at the close it was announced that the money taken at the doors, added to the sum previously subscribed, amounted to £1,700.

On the evening of the 6th *Two Old Boys*, a comedy in one act, adapted from the French of M. Henri Meilhac by Mr. J. Mortimer, was seen for the first time at the Court Theatre. The two old boys represented are Mr. Merriweather, played by Mr. G. W. Anson, and Mr. Chalmers, played by Mr. Edward Price. They are both rich, both bachelors, deeply attached to one another, and both apprehensive that their fortunes will be wasted after their deaths in litigation among possible heirs-at-law. They conclude that the best way to avoid this undesirable circumstance is that one shall marry, and both shall settle all that they have on his wife. They have a young and pretty ward, Kate Mowbray, and they resolve without consulting her that she shall be the woman. But both have an abhorrence of matrimony; each insists that the other shall marry her, while the other equally positively rejects the proposition. To settle the question they play a game of "all fours," it being decided that the winner is to become the Benedict. Merriweather deliberately loses, and Chalmers, very much crestfallen, has to marry Kate, a part played by Miss Winifred Emery. When she is informed of her fate, and how the arrangement has been made, she is not at all discomposed. She acquiesces, and seems even to be pleased. But she is aware of her guardian's eccentricities, and quickly sees that the best way to frustrate their plan is not by open resistance but by strategy. Accordingly she proceeds to show such extreme fondness for Mr. Chalmers that Mr. Merriweather regrets losing the game of cards, and at the same time she shows enough devotion to Mr. Merriweather to make Mr. Chalmers jealous. Her intention is to embroil the "two old boys," and in this she succeeds so well that both resign her to her lover, an attractive young music-teacher,

and resume the quiet life of celibacy for which they are best adapted.

On Saturday, the 11th, at the same theatre, for the first time before a London audience, Madame Modjeska assumed the part of Adrienne Lecouvreur in the fine play of that name by MM. Scribe and Legouv  . The consideration of such a play as this impresses us with the feebleness of much of our own dramatic literature, and seeing it acted by English actors so soon after the performances by the French company during the previous summer provokes a contrast which unfortunately is not favourable to the former. The touching impersonation of Michonnet by M. Regnier leaves a reflection on the mind which is not easily effaced; but without wishing to disparage Mr. G. W. Anson, the representative of the part in this later revival, we may say that his interpretation of it is an instance of the difference between the French stage and the English. Adrienne Lecouvreur is a part that naturally engages the sympathies of any professional actress who assumes it—an advantage which is often overlooked in the discussion of the relative merits of an artist's several impersonations, and which, if the actress has the genius of Mademoiselle Bernhardt, makes it improbable that she will ever find a rival to equal her. Madame Modjeska could not have had a severer test than in the assumption of Adrienne



MADAME MODJESKA.
(*Adrienne Lecouvreur.*)

while the remembrance of Mademoiselle Bernhardt in the same part was still fresh in the public mind. But the comparison invited did not result in the least to her disadvantage. Of the three parts in which London audiences have now seen her, this of the gifted and passionate *soci  taire* of the Com  die Fran  aise illustrates most fully the measure of her genius, which is not inferior to that of any living artist. The predominant quality of her interpretation is pathos. Proud of her fame and fond of her art, Adrienne Lecouvreur, as portrayed by Madame Modjeska, is a simple, trusting, loving woman, who could resign all else the world has

to offer for the peace and security of a home. Her affection for her lover is shown by infinite tenderness; and when the last scene is reached, even the least responsive among the audience are profoundly moved by the irresistible grief, the feverish passion, and the wild despair with which Adrienne passes away.

It is said that when the play was first produced at the Théâtre Français in 1849, public curiosity was directed not to the piece but exclusively to the impersonation of Adrienne by Rachel; and at the Court Theatre a parallel example was afforded when the interest of the audience centred in the actress, while the play itself or the success of the adaptation was scarcely considered. At the close of the first performance Madame Modjeska was rapturously called before the curtain several times, and Mr. Wilson Barrett was also summoned to receive the audience's approval of his management. Mr. Forbes-Robertson played the Count de Saxe; Mr. Anson, Michonnet; Mr. Lin Rayne, the Abbé de Chazeuil; Mr. J. D. Beveridge, the Prince de Bouillon; and Miss Amy Roselle the Princess de Bouillon. Mrs. Bernard Beere succeeded Miss Roselle in the last-named part after the first week.

On the same evening (December 11th) at the Olympic Theatre, *Our Relatives*, a comedy in one act by Mr. W. Ellis, was added to the programme, the principal feature of which was a melodrama by Mr. James Willing, junior. The latter, *Delilah*, was founded on Ouida's novel, "Held in Bondage," and was first performed at the Park Theatre, Camden Town, on October 7th, whence it was afterwards transferred with some success to the Olympic.

A curious experiment was made at the Gaiety on the afternoon of December 15th, when *Quicksands*, a drama in four acts, adapted by Mr. William Archer from the Norwegian of Henrik Ibsen, was produced. Its author is the leading dramatist of Norway, and writes about two plays a year, usually selecting national subjects of strong domestic interest. *Quicksands* is a faithful translation, and the scene of its action is a little coast town in Norway. The leading personage is Consul Bernick, who has achieved a reputation among his townsmen as a patron of commerce; but he is, in fact, a crafty self-seeker. His fortunes are built on fraud and deception. Fifteen years before the action of the piece begins, he has induced his brother-in-law, John Hessel, to assume the responsibility of an escapade which he (Bernick) has committed, and taking advantage of the scapegoat's departure for America, he has put upon him the stigma of an embezzlement of which he himself is guilty. Hessel suddenly comes

back, and the difficulty of concealing the mean trick which Bernick has played gives rise to the complications which follow. Suspecting nothing, Hessel falls in love with Dinah Dorf, an orphan under the protection of the Bernicks, whose parents are the sufferers by his supposed misdeeds, and when walking in the street with her he is denounced by the village pastor. He appeals to Bernick, who coldly refuses to vindicate him. Subsequently the iniquitous consul conceives a diabolical scheme to rid himself of Hessel by inducing him to embark in an unseaworthy ship; but through some misunderstanding Hessel embarks in another vessel, while Bernick's only son, a little boy of eleven, desiring to follow him, conceals himself in the doomed ship. The child is saved by the mother and brought back; and it is under the influence of a feeling of thankfulness that the consul, in reply to a deputation bringing him a complimentary address, publicly confesses the hypocrisies of which he has been guilty. The play seemed to contain materials which in an altered form would make it successful with English audiences.

On December 18th an adaptation of Giacometti's Italian play, *La Mort Civile*, one of the most successful pieces in Signor Salvini's repertory, was produced at the Prince of Wales's Theatre. Salvini had played the original in France, in the United States, and in the English provinces, and it was his acting that secured approval rather than the drama, which could be only partly followed by most of those who saw it. Translated by Mr. C. F. Coghlan, the English version proved it to be a somewhat extraordinary departure from our ideas



MISS AMY ROSELLE AND MR. COGHLAN.
(*A New Trial.*)

of morality and dramatic unity. "It is important to bear in mind that the objection is not that the prevailing tone is sombre," the critic of the *Daily News* wrote, "nor that the author's passion for harmonious treatment has led him to avoid altogether that

element of humour which yields an effective relief, though apt in any but the most skilful hands to be merely a jarring note. The real fault is the absence of that fine balance between good and evil, and that predominance of moral beauty, which are essential characteristics of all truly great and pathetic fiction." The opening scene is in the mountains of Calabria, where in the house of a physician, Dr. Palmieri, who is their protector, we find the wife and daughter of a man sentenced to the galleys for murder many years previously. That man was an artist, young, affectionate, and devoted to the bride whom he had married against the wishes of her parents. Her family had persecuted him, and endeavoured to alienate her from him. One day her brother came to take her away from him by force, and he, without premeditation and in a passion, stabbed and killed him. Palmieri, having lost a daughter of his own, adopts the convict's child, Annetta, and also provides for her mother, Rosalia. An unscrupulous priest impugns his disinterestedness, and suspects that Annetta is the doctor's daughter and Rosalia his mistress. When the drama begins the child is thirteen years old, and the priest is plotting to have her and her mother expelled from the village. At this moment a wild, travel-stained, suspicious-looking outcast enters the monastery and claims sanctuary. In answer to the adroitly framed questions put by the priest, he confesses that he is Corrado, Rosalia's husband; that he has escaped from the galleys and is looking for her. This satisfies the sinister ecclesiastic very well. If Rosalia is Dr. Palmieri's mistress the enormity of his crime is increased by the fact that she has a husband living. He tells the outcast that his wife is near, and throws out hints as to her fidelity, which are strong enough to inflame the wearied, desperate man. But Corrado approaches his wife with no bitterness, only with the intense yearning that he has nurtured during the long years of his imprisonment. He has lived for but one purpose, to inclose again within his arms that young bride for whom he committed the crime which can never be forgotten. His love has not abated at all; he has toiled over the mountains without food and until his feet are bleeding, buoyed up with the desire of meeting her again. The meeting takes place, and it seems natural that Rosalia should be no less glad to be restored to her unfortunate husband than he is to clasp her to his bosom; but as she sees him her only cry is one of loathing, "My brother's murderer!" and thenceforward through the play insult after insult, taunt after taunt, is thrust upon the poor wretch without

one thought of the extenuating circumstances under which his crime was committed, until the spectator feels inclined to openly protest against the monstrous injustice. His child shrinks from him in horror; his wife is unwilling to have him touch her. At first Corrado thinks the priest's insinuations as to his wife's infidelity are confirmed, and prepares to take a terrible revenge. But Palmieri convinces him that he has been a true benefactor of the woman and the child. In all these painful scenes Corrado bears the onus of the ill-doer. The singular obduracy of the other characters is not emphasised. "If I were dead would you marry Palmieri?" he asks his wife, and she answers affirmatively. Palmieri and the woman claim to act in the interest of the child alone, and entreat him to remember the consequences to her if he insists upon being acknowledged as her father. Dazed and heart-broken, Corrado at last submits to their will, and poisons himself almost in their presence. The effect of this singular play on the audience is one of undivided sympathy with the unhappy convict, while Rosalia is left in the memory as a repulsive figure, the shadow of which falls on Palmieri. Unusual as the sentiment of it is, however, *A New Trial*, the name of Mr. Coghlan's adaptation, is intensely interesting, and it was acted with conspicuous ability at the Prince of Wales's Theatre. Mr. Coghlan himself took the part of Corrado, and interpreted it with quiet force and subdued pathos. The character of the sinister priest was indicated by Mr. Flockton with a great deal of picturesque detail, which won much applause, and Mr. Fernandez was hardly less successful as Dr. Palmieri. Miss Amy Roselle acquitted herself well in her difficult and unsympathetic part (Rosalia), and a final word should be said in recognition of the self-possession and intelligence of Miss Sothern (Annetta), a young and pretty daughter of the famous comedian.

On December the 18th, also, *The Little Mother*, a two-act comedy, by the veteran Mr. J. Maddison Morton, was produced for the first time at the Gaiety Theatre, and it remained on the programme for several weeks. The leading part was ably played by Miss Lottie Venne.



MISS LOTTIE VENNE.
(*The Little Mother.*)

The first theatre to open with the so-called "Christmas novelties" was the Alhambra, which on the 20th offered its patrons *Mefistofele II.*, "a grand spectacular comic opera, with music by Hervé." This was really Hervé's familiar opera-bouffe, *Le Petit Faust*, with selections from Mendelssohn added to it, and a new libretto supplied by Mr. Alfred Maltby. The scenery as usual at the Alhambra was elaborate, but though the production engaged the services of Mr. Lionel Brough, Miss Constance Loseby, Madame Rose Bell, and Miss St. Quinten, it did not promise to be as successful as *La Fille du Tambour Major*.



MISS ST. QUINTEN.
(*Mefistofele II.*)

On the afternoon of the 22nd *The Nine Days' Queen*, by Mr. Robert Buchanan, was produced at the Gaiety. Free use had been made in it of Nicholas Rowe's tragedy, *Lady Jane Grey*, brought out at the Drury Lane in 1715, but it was essentially a new play. It was written for Miss Neilson, and after her death it became the possession of Miss Harriet Jay, a novelist of some reputation, who sustained the leading part at the Gaiety. Mr. Buchanan's poetical abilities are well known, and in his *Madcap Prince*, written for Mrs. Kendal several years ago, he proved himself capable of writing an "actable" drama. *The Nine Days' Queen* has some fine literary qualities, and while suffering from the haste with which it was prepared at the Gaiety, its merits were sufficiently apparent to create a desire in the audience for an opportunity of seeing it again when carefully cast and adequately mounted.

The Christmas season was inaugurated on the eve of the festival by the production of new entertainments at the Gaiety and the Surrey. The Surrey pantomime is usually good enough to compensate for the inconvenience which residents in Middlesex are put to in reaching the theatre, and this year Mr. William Holland's "annual," *Hop o' My Thumb*, surpassed all that he had previously attempted. Mr. Hollingshead's "novelty" was a "burlesque drama," in three acts—*The Forty Thieves*, by

Mr. Robert Reece. The announcement of a burlesque in three acts sounds ominously. One act is usually sufficient to exhaust the appetite for mirth of this sort, and the prolongation of it into three instalments seemed to be a doubtful experiment. But though *The Forty Thieves* occupied two hours and a half in representation, there was not a weary moment from the rise of the curtain to the end. We never saw a better piece of its kind. The exuberant drollery was phenomenal in its quantity, and the resources of the actors from whom it flowed were of no common order. When "the sacred lamp of burlesque," nourished so successfully by Mr. Hollingshead, is extin-



MISS FARREN AND MR. TERRY.
(*The Forty Thieves*.)



MISS KATE VAUGHAN AND MR. ROYCE.
(*The Forty Thieves*.)

guished, which, we fancy, will not be for many a day yet, the acting of Miss Nelly Farren, Miss Kate Vaughan, Mr. Terry, and Mr. Royce in *The Forty Thieves* will be remembered as pre-eminent examples of the grotesque powers developed in the modern school of extravaganza.

The pantomime at the Drury Lane was *Mother Goose*, and its author was the veteran, Mr. E. L. Blanchard. An immense audience witnessed it on Boxing Night,

amid the time-honoured diversions of "pittites" and "gods," and the general opinion at the close was that a cleverer libretto, better acting, or more gorgeous scenery had never been known. The Covent Garden Theatre was not behind its old rival. Here the subject treated was *Valentine and Orson*, the author being Mr. Burnand. It was produced under the superintendence of Mr. Chatterton, so long connected with Drury Lane, and it contained the principal features of previous pantomimes at that house—



(Mother Goose.)

scenery by Mr. Beverley and acting by the Vokes Family.

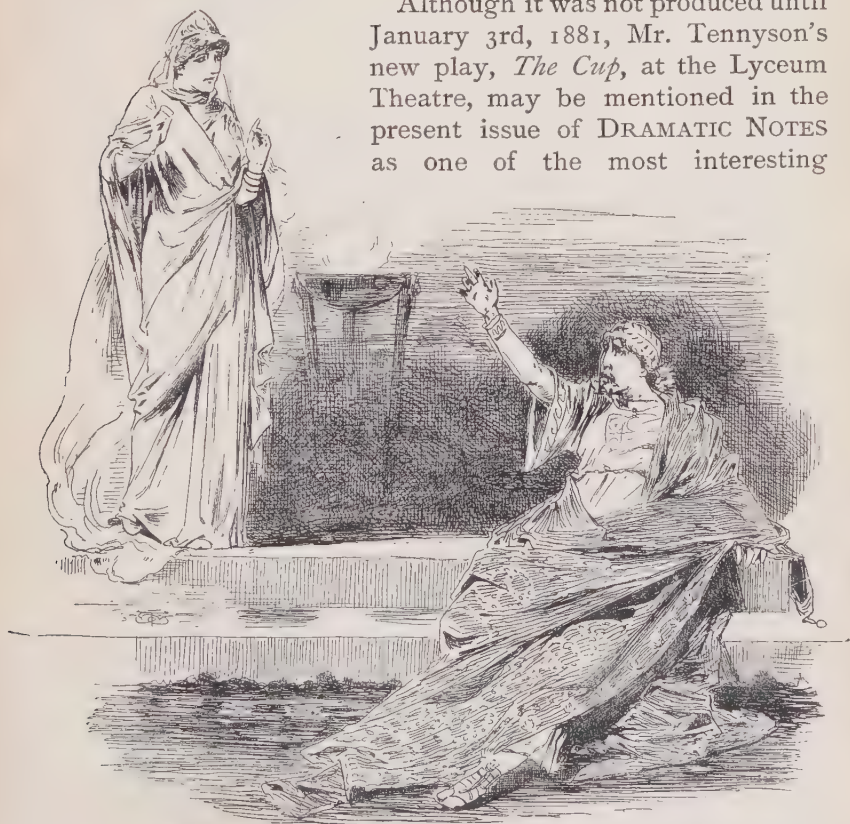
The Drury Lane, the Covent Garden, and the Surrey were the only theatres of importance which produced pantomimes this year. At the Sadler's Wells on Boxing Night Mrs. Bateman revived *The School for Scandal*, with an excellent cast, including Mr. Hermann Vezin, who was altogether admirable as Sir Peter Teazle; Mr. Charles Warner, who impersonated Charles Surface with contagious vivacity; Mr. E. H. Brooke, who gave a finished performance of the astute and hypocritical Joseph; and Miss Virginia Bateman, who played Lady Teazle with mischievous coquetry in the first scenes and with feeling and intelligence in the closing ones. On Boxing Night also Mr. Edwin



(Mother Goose.)

Booth appeared at the Princess's in *The Fool's Revenge*, and as Bertuccio established himself firmly in the public favour. This impersonation, following those of Hamlet and Richelieu, exhibits the extraordinary versatility and flexibility of his art. Of it the critic of the *Daily Telegraph* wrote on December 28th: "The inevitable disappointment of the first two acts was more than counterbalanced by the fine frenzy that possesses Bertuccio directly he discovers that he has contributed to his daughter's dishonour. The dramatic moment is a good one, and the actor seizes it with a grasp of iron. Before this he has scarcely been one of the nerves of the play; but then he is the play itself, its main artery through which its life's current flows. The curtain accordingly descended on enthusiastic applause, and on an effective finale, that differs in some important particulars from Mr. Tom Taylor's text."

Although it was not produced until January 3rd, 1881, Mr. Tennyson's new play, *The Cup*, at the Lyceum Theatre, may be mentioned in the present issue of DRAMATIC NOTES as one of the most interesting



MISS TERRY AND MR. IRVING IN *The Cup*.

occurrences of the Christmas season. It is in two acts and four scenes, involving eleven characters, the principal ones being impersonated by Mr. Irving (Synorix) and Miss Ellen Terry (Camma). Written in blank verse, with the scene laid in Galatia, a province of Asia Minor, and dealing with a period three centuries before Christ, the tragic subject might seem to be too far removed by time, place, and form to engage the interest of modern audiences. It was, however, received with profound attention, and it may be said that no piece was ever before mounted with such magnificence or minute attention to archæological detail. While London possesses such a theatre as the Lyceum and such artists as Mr. Irving and Miss Terry, the public interest in the higher forms of the drama is not likely to languish.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER, 1879—DECEMBER, 1880.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

DECEMBER, 1879.

1st. **Royalty.** First Performance.**BALLOONACY.**

An Extravaganza in Five Scenes, by Messrs.

F. C. BURNAND and H. P. STEPHENS.

Music by Mr. EDWARD SOLOMON.

*Celebrities at Home.**Augustus Smith* .. Mr. Charles Groves.*Mrs. Smith* .. Miss Amalia.*Signor. Sproutzo* } Mr. Philip Day.*Cabbage* .. }*Tom Pott* .. Mr. Seddon.*Dick Kettle* .. Mr. Harding.*Knab* .. Mr. Stansfield,*Grab* .. Mr. Barr.*A Waiter* .. Mr. Cooper.*Celebrities Abroad.**Fogle V.* .. Mr. H. Saker.*Carabino* .. Miss Marie Williams.*Curricombo* .. Mr. Desmond.*Wilyou* .. Miss Elise Ward.*Wontchou* .. Miss Carlin.*Dooyou* .. Miss Mona Seymour.*Dontchu* .. Miss Kate Leeson.*Hopliton* .. Miss Edith Gower.*Doris* .. Miss Vane.*Boris* .. Miss Jessie Braham.*Bygun* .. Miss Harrington.*Lytleun* .. Miss Brookes.*Tomiorok* .. Miss Lillie Compton.*Princess Parasol* .. Miss Edith Blande.*Melissa* .. Miss Hodges.*Euchrisma* .. Miss Lizzie Wilson.2nd. **Folly.** First Performance.**AFTER LONG YEARS.**

A Drama in One Act, adapted from the French of MM. SCRIBE and CAMILLE by Mr. SIDNEY GRUNDY.

Gervais .. Mr. Shelton.*Raymond* .. Mr. H. Elmore.*Robert* .. Mr. Crane.*Isidore* .. Mr. Garden.*Estelle* .. Miss F. Delaval.10th. (Afternoon). **Lyceum.** Revival.**TWO ROSES.**

For the Benefit of Mr. WM. BELFORD.

By Mr. JAMES ALBERY.

Mr. Digby Grant .. Mr. Henry Irving.*Caleb Decie* .. Mr. C. W. Garthorne.*Jack Wyatt* .. Mr. Charles Warner.*Mr. Furnival* .. Mr. E. Righton.*Our Mr. Jenkins* .. Mr. J. W. Bradbury.*Policeman* .. Mr. W. Elton.*Servant* .. Mr. R. Markby.*Lottie* .. Miss Amy Roselle.*Ida* .. Miss Kate Bishop.*Mrs. Jenkins* .. Miss Sophie Larkin.*Mrs. Cupps* .. Miss Cicely Richards.*After the Comedy,*

Miss ELLEN TERRY delivered an Address written by Mr. CLEMENT SCOTT.

THE TRIAL FROM PICKWICK.

Arranged from CHARLES DICKENS'S Novel specially for this occasion by Messrs. JOHN HOLLINGSHEAD and CHARLES DICKENS.

Sergeant Buzfuz .. Mr. J. Fernandez.*Mr. Skimpin* .. Mr. H. F. Macklin.*Mr. Phunkey* .. Mr. Horace Wigan.*Justice Stareleigh* .. Mr. Arthur Cecil.*Mr. Pickwick* .. Mr. Clifford Cooper.*Mr. Winkle* .. Mr. G. Grossmith, Jun.*Mr. Tufman* .. Mr. G. W. Anson.*Mr. Snodgrass* .. Mr. Kendal.*Sam Weller* .. Mr. J. G. Taylor.*Old Weller* .. Mr. W. J. Hill.*Mr. Perker* .. Mr. F. W. Irish.*Mr. Dodson* .. Mr. A. W. Pinero.*Mr. Fogg* .. Mr. J. Maclean.*Lowten* .. Mr. R. Soutar.*Ushers* .. { Mr. A. Maltby and

{ Mr. H. Westland.

Master Bardell .. Master Grattan.*Mrs. Cluppins* .. Mrs. Bancroft.*Mrs. Bardell* .. Miss Everard.*Mrs. Saunders* .. Mrs. Leigh.*The Jury*—Messrs. Bancroft, H. J. Byron, Hermann Vezin, George Honey, Lytton Sothorn, H. B. Conway, J. H. Barnes, Charles Harcourt, Wilson Barrett, Barton McGuckin, Rutland Barrington, J. Billington.15th. **Court.** First Performance.**THE OLD LOVE AND THE NEW.**

By Mr. BRONSON HOWARD. Adapted to the English Stage by Mr. JAMES ALBERY.

John Stratton .. Mr. Charles Coghlan.*Le Comte de Ca-rojac* .. { Mr. Edmund Leathes.*Harold Kenyon* .. Mr. Arthur Dacre.

<i>Mr. Chas. Westbrook</i> ..	Mr. David Fisher.
<i>Geo. Washington Phipps</i> ..	Mr. G. W. Anson.
<i>Mr. Babbage</i> ..	Mr. Edward Price.
<i>Mont Villais</i> ..	Mr. W. Holman.
<i>Dr. Beaumarchais</i> ..	Mr. J. Bean.
<i>Barnes</i> ..	Mr. Earle Douglas.
<i>Morton</i> ..	Mr. J. W. Phipps.
<i>Lilian Westbrook</i> ..	Miss Amy Roselle.
<i>Florence</i> ..	Miss Winifred Emery.
<i>Aunt Fanny</i> ..	Miss M. A. Gifford.
<i>Natalie</i> ..	Miss Georgie White.
<i>Lisette</i> ..	Miss Julia Roselle.

18th. Olympic. First Performance.
SUCH A GOOD MAN.

Comedy-Drama, in Three Acts, by Messrs.
 WALTER BESANT and JAMES RICE.

<i>Sir Jacob Escombe, Bart.</i> ..	Mr. John Maclean.
<i>Julian Cartaret</i> ..	Mr. F. H. Macklin.
<i>John Gower</i> ..	Mr. J. D. Beveridge.
<i>Henry Theophilus Bodkin</i> ..	Mr. Edward Righton.
<i>Servant</i> ..	Mr. Alwin.
<i>Rose Escombe</i> ..	Miss Fanny Josephs.
<i>Mrs. Sampson</i> ..	Mrs. Leigh.

18th. St. James's. First Performance.
THE FALCON.

A Poetical Drama in One Act, by Mr.
 ALFRED TENNYSON. Founded on a
 Story in the "Decameron" of BOC-
 CACCIO.

<i>The Count Federigo degli Alberighi</i> ..	Mr. Kendal.
<i>Filippo</i> ..	Mr. Denny.
<i>The Lady Giovanna</i> ..	Mrs. Kendal.
<i>Elisabetta</i> ..	Mrs. Gaston Murray.

26th. Vaudeville. Revival and First Performances.

CASTLES IN THE AIR.

Comedietta by Mr. C. M. RAE.

<i>John Bluff</i> ..	Mr. Henry Howe.
<i>Frank Northcote</i> ..	Mr. C. W. Garthorne.
<i>Cavill</i> ..	Mr. A. H. Roberts.
<i>Dudgeon</i> ..	Mr. L. Fredericks.
<i>Tom Knot</i> ..	Mr. A. Austin.
<i>Ada Rivers</i> ..	Miss Kate Bishop.
<i>Mary</i> ..	Miss E. Palmer.

THE ROAD TO RUIN.

Comedy in Five Acts, by THOMAS
 HOLCROFT.

First produced 1792.

<i>Dornton</i> ..	Mr. Henry Howe.
<i>Sulky</i> ..	Mr. W. Hargreaves.

<i>Milford</i> ..	Mr. C. W. Garthorne.
<i>Harry Dornton</i> ..	Mr. W. Herbert.
<i>Silky</i> ..	Mr. Thomas Thorne.
<i>Goldfinch</i> ..	Mr. David James.
<i>Smith</i> ..	Mr. A. H. Roberts.
<i>Hosier</i> ..	Mr. L. Fredericks.
<i>Jacob</i> ..	Mr. J. W. Bradbury.
<i>Officer</i> ..	Mr. Austin.
<i>First Tradesman</i> ..	Mr. Howard.
<i>Second Tradesman</i> ..	Mr. Mason.
<i>Third Tradesman</i> ..	Mr. Martin.
<i>Servant</i> ..	Mr. Sewell.
<i>Widow Warren</i> ..	Miss Sophie Larkin.
<i>Sophia</i> ..	Miss Marie Illington.
<i>Mrs. Ledger</i> ..	Miss E. Palmer.
<i>Jenny</i> ..	Miss Cicely Richards.

A MILITARY MANŒUVRE.

Farce by Messrs. JOSEPH J. DILLEY and
 LEWIS CLIFTON.

<i>Mr. Singleton</i> ..	Mr. W. Hargreaves.
<i>Poppy</i> ..	Mr. C. W. Garthorne.
<i>Capt. Hugh de Tracey</i> ..	Mr. J. W. Bradbury.
<i>Sam Smart</i> ..	Master Archer.
<i>Tom, alias Archimedes</i> ..	Miss E. Palmer.
<i>Mrs. Martha Poppy</i> ..	Miss L. Telbin.
<i>Dora</i> ..	Miss Cicely Richards.
<i>Karanapuc</i> ..	

JANUARY, 1880.

3rd. Imperial. First Performance.

THE LORD OF THE MANOR.

A Drama in Three Acts, founded on
 Goethe's *Wilhelm Meister*, by Mr.
 HERMAN MERIVALE.

<i>Wilfred Lisle</i> ..	Mr. W. Farren.
<i>Horatic</i> ..	Mr. Kyrle Bellow.
<i>Sir Harry Wiggeon</i> ..	Mr. J. Bannister.
<i>Crazy Dick</i> ..	Mr. F. Everill.
<i>Mallow</i> ..	Mr. E. F. Edgar.
<i>Sybil</i> ..	Miss Lydia Cowell.
<i>Aurora</i> ..	Miss Ellen Meyrick.
<i>Bridget</i> ..	Miss L. Paton.

3rd. Folly. Revival.

MARRIED IN HASTE.

Comedy by Mr. HENRY J. BYRON.

Originally produced at Haymarket,
 October 2nd, 1875.

<i>Mr. Gibson</i> ..	Mr. H. J. Byron.
<i>Greene</i> ..	Mr. E. W. Garden.
<i>Mr. Percy Pendragon</i> ..	

<i>Mr. Josiah Grainger</i> ..	Mr. J. Billington.
<i>Augustus</i>	Mr. E. D. Ward.
<i>Mr. Mumchance</i>	Mr. G. Shelton.
<i>Mr. Buffler</i> ..	Mr. T. Sidney.
<i>Rackstraw</i> ..	Mr. H. Elmore.
<i>Padstow</i>	Mr. W. Brunton.
<i>Ethel Grainger</i> .	Miss L. Cavalier.
<i>Mrs. Grainger</i> ..	Miss E. Thorne.
<i>Pritchard</i>	Miss M. Santon.

12th. Royalty. First Performance.**MIDGE.**

A Comedy-drama. By Messrs. R. J. MARTIN and J. P. BURNETT.

<i>John Gastern</i> ..	Mr. J. P. Burnett.
<i>Lawrence Linton</i>	Mr. S. Charteris.
<i>Hon. Tom Carew</i>	Mr. Gerald Moore.
<i>Colonel Preston</i> .	Mr. Charles Groves.
<i>Lord Carn towers</i>	Mr. Henry Crisp.
<i>Lord Annerslie</i> .	Mr. J. Y. Stephens.
<i>Babington</i> ..	Mr. S. Wilkinson.
<i>Fledgeley</i> ..	Mr. R. Mansell.
<i>Mr. Malony</i> ..	Mr. R. Price.
<i>Servant</i>	Miss Jennie Lee.
<i>Marjorie Preston</i>	Miss F. Bennett.
<i>Lady Caroline Wynstay</i> ..	Miss F. Robertson.
<i>Mrs. Elsworth</i> ..	Miss J. Clifford.
<i>Miss Elsworth</i> ..	Mdlle. Hébert.
<i>Louise</i>	

15th. Olympic. First Performance.**MY ENEMY.**

A Farical Comedy, in Two Acts, founded on an old French Vaudeville, by Mr. R. REECE.

<i>Miserrimus Omen</i>	Mr. E. Righton.
<i>Prosper Luxmore</i>	Mr. J. D. Beveridge.
<i>John Langford</i>	Mr. J. Maclean.
<i>Joseph</i>	Mr. Alwyn.
<i>Naylor</i>	Mr. Murray.
<i>Grabb</i>	Mr. Thornton.
<i>Sybil Langford</i> .	Miss G. Williams.
<i>Sarah</i>	Miss Howard.

17th. Folly. Revival.**CYRIL'S SUCCESS.**

Comedy in Five Acts, by Mr. HENRY J. BYRON.

Originally produced at the Globe Theatre, November 28th, 1868.

<i>Viscount Glyc-rine</i>	Mr. Joseph Carne.
<i>Cyril Cuthbert</i> ..	Mr. E. D. Ward.
<i>Major Treherne</i>	Mr. J. Billington.
<i>The Hon. Frederick Titeboy</i> ..	Miss R. Phillips.
<i>Matthew Pincher</i>	Mr. H. J. Byron.
<i>Mr. Fitz-Pelham</i>	Mr. G. Shelton.

<i>Jonas Grimley</i> ..	Mr. E. W. Garden.
<i>Colonel Rawker</i> .	Mr. H. Westland.
<i>Paul Bingo, R.A.</i>	Mr. T. Sydney.
<i>Pepper</i>	Mr. H. Elmore.
<i>Mrs. Cuthbert</i> ..	Miss L. Cavalier.
<i>Miss Grannett</i> ..	Miss E. Thorne.
<i>Mrs. Singleton</i> }	Miss Effie Liston.
<i>Bliss</i>	
<i>Perkins</i>	Miss Madeline Santon.

18th. Olympic. Revival.**BRIGHTON.**

By Messrs. BRONSON HOWARD and FRANK MARSHALL.

Originally produced at the Court Theatre, May 25th, 1874.

<i>Robert Sackett</i> ..	Mr. C. Wyndham.
<i>Jack Benedict</i> ..	Mr. J. G. Grahame.
<i>Mr. Vanderpump</i>	Mr. E. Righton.
<i>Sir Louis Park</i> .	Mr. D. Fisher, jun.
<i>Columbus Drake</i>	Mr. F. Charles.
<i>Mr. William Carter</i>	Mr. J. Maclean.
<i>Frederick Carter, jun.</i>	Mr. W. S. Penley.
<i>Waiter</i>	Mr. Alwyn.
<i>Miss Effie Remington</i> ..	Miss Rose Saker.
<i>Miss Virginia Vanderpump</i> .	Miss G. Williams.
<i>Mrs. Alston</i> ..	Miss Edith Bruce.
<i>Mrs. William Carter</i>	Miss Amalia.
<i>Mrs. Vanderpump</i>	Mrs. Leigh.
<i>Mary</i>	Miss Hobson.

29th. Vaudeville. First Performance.**OURSELVES.**

A Comedy, in Three Acts, by Mr. F. C. BURNARD.

<i>Albany Thorpe</i>	Mr. Thomas Thorne.
<i>Dr. Talbot</i> ..	Mr. Henry Howe.
<i>Robert Brownlow</i>	Mr. W. Hargreaves.
<i>Norman Fane</i> ..	Mr. W. Herbert.
<i>Archie Brownlow</i>	Mr. J. R. Crauford.
<i>Hunt</i>	Mr. J. W. Bradbury.
<i>John Peddington</i>	Mr. David James.
<i>Evelyn Grey</i> ..	Miss Marie Illington.
<i>Maud Cameron</i>	Miss Kate Bishop.
<i>Mrs. Peddington</i>	Miss Sophie Larkin.
<i>Mrs. Hugh St-pylon</i>	Miss L. Telbin.
<i>Jane</i>	Miss Cicely Richards.

31st. Haymarket. Revival.**MONEY.**

Comedy by the late LORD LYTTON.

Originally produced at the Haymarket, December 8, 1840.

<i>Lord Glossmore</i>	Mr. Forbes-Robertson.
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<i>Sir John Vesey,</i>	} Mr. Odell.
<i>Burt.</i>	
<i>Sir Frederick</i>	} Mr. Bancroft.
<i>Blount, Bart. .</i>	
<i>Captain Dudley</i>	} Mr. Archer.
<i>Smooth</i>	
<i>Mr. Graves . .</i>	Mr. Arthur Cecil.
<i>Alfred Evelyn..</i>	Mr. H. B. Conway.
<i>Mr. Stout . . .</i>	Mr. Kemble.
<i>Mr. Sharp . . .</i>	Mr. C. Brookfield.
<i>An Old Member</i>	} Mr. Vollaire.
<i>of the Club . .</i>	
<i>Mr. MacStucco</i>	Mr. Stewart Dawson.
<i>Mr. Crimson . .</i>	Mr. Brand.
<i>Mr. Grab . . .</i>	Mr. Bathurst.
<i>Mr. Frantz . .</i>	Mr. Campbell.
<i>Mr. Tabouret..</i>	Mr. Barre.
<i>Mr. MacFinch..</i>	Mr. Norman.
<i>Mr. Kite . . .</i>	Mr. Strick.
<i>Mr. Patent . .</i>	Mr. Russell.
<i>Take</i>	Mr. Dean.
<i>Sir John Vesey's</i>	} Mr. St. Quentin.
<i>Servants . . .</i>	
<i>Lady Franklin</i>	Mrs. Bancroft.
<i>Georgina Vesey</i>	Miss Linda Dietz.
<i>Clara Douglas..</i>	Miss Marion Terry.

FEBRUARY.

1st. St. James's Hall. Revival.

THE CRITIC.

Comedy, by RICHARD BRINSLEY
SHERIDAN.

<i>Puff</i>	Mr. Charles Harcourt.
<i>Sneer</i>	Mr. Horace Wagon.
<i>Dangle</i>	Mr. Walter Joyce.
<i>Snuffly</i>	Mr. F. W. Irish.

Characters in the Tragedy.

<i>The Governor of</i>	} Mr. G. W. Anson.
<i>Tilbury Fort..</i>	
<i>The Earl of Leicester</i>	} Mr. J. G. Taylor.
<i>.</i>	
<i>Sir Walter Raleigh</i>	Mr. John Maclean.
<i>Sir Christopher</i>	} Mr. E. J. George.
<i>Hatton</i>	
<i>The Master of the</i>	} Mr. Harry Cox.
<i>Horse</i>	
<i>Beefeater . . .</i>	Mr. W. J. Hill.
<i>Don Fero</i>	} Mr. Edward Terry.
<i>Whiskerandos</i>	
<i>Lord Burleigh..</i>	Mr. Robert Soutar.
<i>First Sentinel .</i>	Mr. Harry Payne.
<i>Second Sentinel</i>	Mr. Arthur Williams.
<i>First Niece . .</i>	Miss Emily Duncan.
<i>Second Niece .</i>	Miss Stanley.
<i>Confidante . .</i>	Miss Sallie Turner.
<i>Tilburina . . .</i>	Miss E. Farren.

2nd. Duke's. First Performance.

FORCED FROM HOME.

A Drama, in Four Acts, by Mr. W. G.
WILLS.*Thomas Smith..* Mr. C. Holt.

<i>Joe Smith.. . .</i>	Mr. C. Wilmot.
<i>Stoltz</i>	Mr. A. C. Calmoun.
<i>The Hon. Edward</i>	} Mr. G. L. Gordon.
<i>Almont</i>	
<i>Sir Francis Hen-</i>	} Mr. W. H. Day.
<i>dane</i>	
<i>Old Sam</i>	Mr. J. B. Johnstone.
<i>Toll-Keeper . .</i>	Mr. W. Payne.
<i>Jacky</i>	Miss May Holt.
<i>Milly Smith . .</i>	Miss Fanny Brough.
<i>Mrs. Smith . . .</i>	Miss Rose Dale.
<i>Margaret . . .</i>	Miss Eugenia Forbes.
<i>Mrs. Spring . .</i>	Miss Isabel Clifton.
<i>Jessie</i>	Miss Nelly Jennings.
<i>Carrie</i>	Miss Rose Sudley.
<i>Servant</i>	Miss Lottie Grace.
<i>Molly</i>	Miss Hastings.
<i>First Lady . .</i>	Miss Horncastle.
<i>Policeman . . .</i>	Mr. Ellerman.
<i>Jinks</i>	Mr. Brand.
<i>Tim</i>	Mr. Walker.
<i>Newsboy</i>	Mr. Manning.
<i>Bill Skinner . .</i>	Mr. Gordon.
<i>Sniffins</i>	Mr. Howard.
<i>Cabby</i>	Mr. Lawton.

7th. Adelphi. First Performance.

NINON.

An original Play in Four Acts, by Mr.
W. G. WILLS.

<i>St. Cyr</i>	Mr. Henry Neville.
<i>Marat</i>	Mr. E. H. Brooke.
<i>Baget</i>	Mr. James Fernandez.
<i>Simon</i>	Mr. J. G. Taylor.
<i>Beaugras . . .</i>	Mr. F. W. Irish.
<i>Father Pierre .</i>	Mr. H. Cooper.
<i>The Dauphin . .</i>	Miss Jenny Rogers.
<i>Jacques</i>	Mr. M. Byrnes.
<i>Captain of Guard</i>	Mr. A. Greville.
<i>Ninon</i>	Miss Wallis.
<i>Josephine . . .</i>	Miss Maria Harris.
<i>Nanette</i>	Miss Harriet Coveney.
<i>First Woman . .</i>	Miss Emily Heffer.

14th. Folly. First Performance.

IN THE ORCHARD.

Comedietta, by Mr. G. R. WALKER.

<i>Rody Reardon .</i>	Mr. E. D. Ward.
<i>Jack Spurt . .</i>	Mr. Joseph Carne.
<i>Patty Merlin . .</i>	Miss Lilian Cavalier.
<i>Lizzy Tait . . .</i>	Miss Roland Philips.
<i>Giles</i>	Mr. H. Elmore.
<i>Hodge</i>	Mr. W. Brunton.

21st. Prince of Wales's. Revival.

FORGET ME NOT.

A Drama, by Messrs. F. C. GROVE and
HERMAN MERIVALE.Originally produced at the Lyceum
Theatre, August 21st, 1879.*Sir Horace Welby* Mr. John Clayton.

<i>Prince Malleotti</i>	Mr. J. G. Shore.
<i>Barrato</i>	Mr. Flockton.
<i>Servant</i>	Mr. Ian Robertson.
<i>Porter</i>	Mr. F. V. Walter.
<i>Stephanie, Mar- quise de Mohri- vart</i>	Miss Genevieve Ward.
<i>Alice Verney</i> ..	Miss Kate Pattison.
<i>Mrs. Foley</i> ..	Mrs. Leigh Murray.
<i>Rose, Vicomtesse Brissac</i>	Miss Annie Layton.
<i>Maria</i>	Mrs. Vere.

23rd. Covent Garden. Revival. TRIAL FROM PICKWICK.

For the Benefit of F. B. CHATTERTON.

<i>Serjeant Buzfuz</i>	Mr. J. L. Toole.
<i>Skimpkin</i>	Mr. John Billington.
<i>Mr. Phunkey</i> ..	Mr. Horace Wigan.
<i>Justice Stareleigh</i>	Mr. J. G. Taylor.
<i>Mr. Pickwick</i> ..	Mr. C. Cooper.
<i>Mr. Winkle</i> ..	Mr. R. Soutar.
<i>Mr. Tupman</i> ..	Mr. G. W. Anson.
<i>Mr. Snodgrass</i> ..	Mr. L. Lablache.
<i>Sam Weller</i> ..	Miss E. Farren.
<i>Old Weller</i> ..	Mr. Frank Hall.
<i>Mr. Perker</i> ..	Mr. F. W. Irish.
<i>Mr. Dodson</i> ..	Mr. A. W. Pinero.
<i>Mr. Fogg</i>	Mr. J. Maclean.
<i>Lowten</i>	Mr. T. Squire.
<i>Ushers</i>	Mr. A. Maltby and Mr. G. L. Gordon.
<i>Master Bardell</i> ..	Master H. Grattan.
<i>Mrs. Cluppins</i> ..	Mrs. Alfred Mellon.
<i>Mrs. Bardell</i> ..	Miss Everard.
<i>Mrs. Saunders</i> ..	Miss Leigh. Mr. H. J. Byron (Foreman).
	Mr. John S. Clarke.
	Mr. Terriss.
	Mr. Charles Harcourt.
	Mr. J. Ryder.
<i>Jurymen</i>	Mr. Lytton Sothern. Mr. James Albery. Mr. Bronson Howard. Mr. B. L. Farjeon. Mr. Charles Kelly. Mr. Howard Paul and Mr. J. Fernandez.

25th. Imperial. Revival. AS YOU LIKE IT.

<i>Duke</i>	Mr. F. Everill.
<i>Amiens</i>	Mr. Coventry.
<i>Jacques</i>	Mr. Hermann Vezin.
<i>Duke Frederick</i> ..	Mr. Coe.
<i>Le Beau</i>	Mr. F. Charles.
<i>Charles</i>	Mr. Allbrook.
<i>Touchstone</i> ..	Mr. Lionel Brough.
<i>Oliver</i>	Mr. E. F. Edgar.
<i>Jacques</i>	Mr. Stephens.
<i>Orlando</i>	Mr. Kyrle Bellew.
<i>Adam</i>	Mr. W. Farren.

<i>Corin</i>	Mr. Bunch.
<i>Sylvius</i>	Mr. C. Trevor.
<i>William</i>	Mr. Bannister.
<i>Rosalind</i>	Miss M. Litton.
<i>Celia</i>	Miss Helen Cresswell.
<i>Phæbe</i>	Miss Brunton.
<i>Audrey</i>	Miss S. Hodson.

MARCH.

6th. St. James's First Performance. OLD CRONIES.

A Comedietta, by Mr. THEYRE SMITH.

<i>Dr. Jacks</i>	Mr. Mackintosh.
<i>Captain Pigeon</i> ..	Mr. T. N. Wenman.

13th. Duke's. First Performance. THE BATTLE OF THE HEART.

A new Play, in Four Acts, by the late
JOHN WILKINS.

<i>John Graye</i> ..	Mr. Clarence Holt.
<i>Abel</i>	Mr. G. L. Gordon.
<i>Paul Parable</i> ..	Mr. G. F. Leicester.
<i>Raymond Watt</i> ..	Mr. C. Herbert.
<i>Matthew Scriven</i>	Mr. Dalton Somers.
<i>Simon</i>	Mr. G. Howe.
<i>Centage</i>	Mr. David Evans.
<i>Monsieur Vapide</i>	Mr. E. Major.
<i>Michael</i>	Mr. Lincoln.
<i>Jacques</i>	Mr. Manning.
<i>Captain</i>	Mr. Henry Brand.
<i>Florence</i>	Miss Fanny Brough.
<i>Widow Grace</i> ..	Miss Laura Darrell (her first appearance).
<i>Patience Floss</i> ..	Mrs. Watty Brunton.

13th. St. James's. Revival. STILL WATERS RUN DEEP.

A Comedy, in Three Acts, by Mr. TOM
TAYLOR.

<i>Mr. Potter</i> ..	Mr. Hare.
<i>John Mildmay</i> ..	Mr. Kendal.
<i>Captain Hawksley</i>	Mr. Terriss.
<i>Dunbilk</i>	Mr. T. N. Wenman.
<i>Langford</i>	Mr. Brandon.
<i>Markham</i>	Mr. Draycott.
<i>Gimlet</i>	Mr. Denny.
<i>Jessop</i>	Mr. Chevalier.
<i>Clerk</i>	Mr. De Verney.
<i>Mrs. Mildmay</i> ..	Miss Grahame.
<i>Mrs. Sternhold</i> ..	Mrs. Kendal.

17th. Folly. First Performances. A QUIET PIPE.

A Domestic Scene, by Miss COWEN and
Mr. S. M. SAMUEL.

<i>Edwin</i>	Mr. F. H. Macklin.
<i>Angelina</i>	Miss B. Henri.

RIVAL CANDIDATES.

A Comedy, in Four Acts, by Mr. G. R. DOUGLAS.

<i>Sir Fitzurse</i>	} Mr. F. H. Macklin.
<i>Drawlington</i>	
<i>Hugh Josceline</i>	Mr. J. Carne.
<i>Arthur Kennedy</i>	Mr. W. Draycott.
<i>Morris</i>	Mr. W. Brunton.
<i>Mr. Fudkins</i>	Mr. A. Wood.
<i>Mrs. Desborough</i>	Mr. Leigh Murray.
<i>Ethel</i>	Miss M. Cathcart.
<i>Lady Drawlington</i>	} Miss B. Henri.

20th. Criterion. First Performance.

VERBUM SAP.

Comedietta by Mr. ALFRED MALTBY.

<i>A Stranger</i>	.. Mr. Lytton Sothern.
<i>Florence</i>	.. Miss Mary Rorke.

27th. Globe. First Performance.

THE NAVAL CADETS.

Opera Comique, in Three Acts.

Music composed by RICHARD GENÉE.

<i>Inez Maria Estrella</i>	.. } Miss Violet Cameron.
<i>Dolores</i>	.. Miss St. Quinten.
<i>Cerisette</i>	.. Mdm. Selina Dolaro.
<i>Don Florio</i>	.. Mons. Loredan.
<i>Don Miquel</i>	.. Mr. Wilson.
<i>Don Luis</i>	.. Mr. Hill.
<i>Don Pedro</i>	.. Mr. Savidge.
<i>Don Pascal</i>	.. Mr. Reeves.
<i>Januario</i>	.. Mr. W. E. Gregory.
<i>Garlic</i>	.. Mr. Mitchell.
<i>Don Maurilio</i>	.. Mr. Denbigh Newton.
<i>Paz</i>	.. Mr. Baron.
<i>Vaz</i>	.. Mr. Morganti.
<i>Don Prolixio da Frutti Porto</i>	.. } Mr. Harry Paulton.
<i>Guava</i>	.. Miss Katie Abrahams.
<i>Sebastiano</i>	.. Miss Harwood.
<i>Gomez</i>	.. Miss Kate Poletti.
<i>Gonsalvez</i>	.. Miss Montelli.
<i>Carlos</i>	.. Miss Clara Graham.
<i>Vasquez</i>	.. Miss Ruth Avondale.
<i>Ferdinand</i>	.. Miss M. Sharp.
<i>Vespuccio</i>	.. Miss Kate Chorley.

27th. Gaiety. First Performance.

VOYAGE EN SUISSE.

Adapted from the French by Mr. R. REECE.

Music composed and selected by HERR CARL MEYDER.

<i>Sir George Go- lightly</i>	.. } Mr. E. Righton.
<i>Finsbury Parker</i>	.. Mr. F. Charles.
<i>Matthew Popper-ton</i>	.. } Mr. W. Penley.

<i>Bottleby</i>	.. Mr. Shine.
<i>Schwindelwitz</i>	.. Mr. Squire.
<i>Sellers</i>	.. Mr. Warde.
<i>Bob</i>	.. Mr. F. Hanlon.
<i>John</i>	.. Mr. W. Hanlon.
<i>Ned</i>	.. Mr. E. Hanlon.
<i>Harry</i>	.. Mr. G. Hanlon.
<i>La Chose</i>	.. Mons. Agoust.
<i>Mr. Brown</i>	.. Mr. Jones.
<i>Mr. Smith</i>	.. Mr. Warde.
<i>Mrs. Bottleby</i>	.. Miss Rose Roberts.
<i>Julia</i>	.. Miss Kate Lawler.
<i>Maria</i>	.. Miss Hobson.
<i>Gretchen</i>	.. Miss Herbert.
<i>Bettlby</i>	.. Miss Hunt.
<i>Constance</i>	.. Miss Blanche Lena.

29th. Royalty. First Performance.

THEMIS.

A Farical Comedy, adapted from the French of M. VICTORIEN SARDOU.

<i>Littleton Shuttlecock</i>	} Mr. Charles Groves.
<i>The Hon. Caven-dish Skye</i>	
<i>Raker</i>	.. } Mr. Charles Strick.
<i>Joshua Trinkett.</i>	.. Mr. Charles Ashford.
<i>Uncle Cocker</i>	.. Mr. Frederick Irving.
<i>Lacquers</i>	.. Mr. Sam Wilkinson.
<i>Honoria Trinkett</i>	.. Miss Rose Cullen.
<i>Mrs. Vavasour</i>	.. Miss Marie Williams.
<i>Aunt Prunella</i>	.. Miss Fanny Coleman.
<i>Bridget</i>	.. Miss Katie Lee.
<i>Sergeant, X. Y. Z.</i>	.. Mr. Tudor Harris.

31st. Folly. First Performance.

UPPER CRUST.

Comedy, in Three Acts, by Mr. HENRY J. BYRON.

<i>Lord Hesketh</i>	.. Mr. John Billington.
<i>Sir Robert Boo-bleton, Bart.</i>	.. } Mr. E. W. Garden.
<i>Mr. Barnaby Doublechick</i>	.. } Mr. J. L. Toole.
<i>Walter Wrentmore</i>	.. } Mr. E. D. Ward.
<i>Tibthorpe</i>	.. Mr. T. Sidney.
<i>Nora Doublechick</i>	.. Miss Lilian Cavalier.
<i>Kate Vennimore.</i>	.. Miss Roland Phillips.
<i>Lady Boobleton</i>	.. Miss Emily Thorne.

APRIL.

3rd. Opera Comique. First Performance.

THE PIRATES OF PENZANCE.

Operetta in Two Acts. Words by Mr. W. S. GILBERT.

Music by Mr. ARTHUR SULLIVAN.

<i>Major-General Stanley</i>	.. } Mr. George Grossmith.
<i>The Pirate King</i>	.. Mr. R. Temple.

<i>Samuel</i>	Mr. G. Temple.
<i>Frederic</i>	Mr. George Power.
<i>Sergeant of Police</i>	Mr. Barrington.
<i>Mabel</i>	Miss Marion Hood.
<i>Edith</i>	Miss Gwyn.
<i>Kate</i>	Miss La Rue.
<i>Isabel</i>	Miss Bond.
<i>Ruth</i>	Miss Emily Cross.

10th. Vaudeville. Revival.

MARRIED LIFE.

Comedy in Three Acts, by the late Mr.
J. B. BUCKSTONE.

<i>Mr. Samuel Cod-</i>	} Mr. David James.
<i>dle</i>	
<i>Mr. Lionel Lynx</i>	Mr. W. Herbert.
<i>Mr. Frederick</i>	} Mr. C. W. Garthorne.
<i>Younghusband</i>	
<i>Mr. George Dis-</i>	} Mr. W. Hargreaves.
<i>mal</i>	
<i>Mr. Henry Dove</i>	Mr. Thomas Thorne.
<i>Mrs. Samuel</i>	} Miss Marlborough.
<i>Coddle</i>	
<i>Mrs. Lionel Lynx</i>	Miss Marie Illington.
<i>Mrs. Frederick</i>	} Miss Kate Bishop.
<i>Younghusband</i>	
<i>Mrs. George Dis-</i>	} Miss Cicely Richards.
<i>mal</i>	
<i>Mrs. Henry Dove</i>	Miss Sophie Larkin.

19th. Alhambra. First Performance.

**LA FILLE DU TAMBOUR
MAJOR.**

Opera Bouffe, by JACQUES OFFENBACH.

<i>Stella</i>	Miss Constance Loseby.
<i>Claudine</i>	Miss Edith Blande.
<i>Duchesse della</i>	} Miss Fanny Edwards.
<i>Volta</i>	
<i>The Abbess</i> ..	Miss Turner.
<i>Theresa</i>	Miss Sallie Turner.
<i>Bianca</i>	Miss Claris.
<i>Lorenza</i>	Miss C. Devine.
<i>Griole</i>	Miss Fanny Leslie.
<i>Captain Robert</i>	Mr. W. Carleton.
<i>Duc della Volta</i>	Mr. Fred Leslie.
<i>Marquis Bam-</i>	} Mr. L. Kelleher.
<i>bini</i>	
<i>Clampas</i>	Mr. C. Power.
<i>Gregorio</i>	Mr. R. Sweetman.
<i>Sergeant</i>	Mr. Redman.
<i>Monthabor</i> ..	Mr. F. Mervin.

21st. Gaiety. Revival.

GEORGE BARNWELL.

A Tragedy, in Five Acts, by GEORGE
LILLO.

<i>Throwgood</i> ..	Mr. J. Maclean.
<i>Uncle</i>	Mr. J. L. Shine.
<i>George Barnwell</i>	Mr. Crawford.
<i>Truman</i>	Mr. C. Fawcett.
<i>Blunt</i>	Mr. T. Squires.

<i>Jailor</i>	Mr. Crutwell.
<i>Millwood</i>	Miss Louise Willes.
<i>Lucy</i>	Miss Wadman.
<i>Maria</i>	Miss Gwynne Williams.

24th. Adelphi. Revival.

THE SHAUGHRAUN.

A Drama, in Four Acts, by Mr. DION
BOUCICAULT.

<i>Captain Moly-</i>	} Mr. Henry Neville.
<i>neux</i>	
<i>Robert Ffolliott</i>	Mr. E. H. Brooke.
<i>Father Dolan</i> ..	Mr. James Fernandez.
<i>Corry Kinchela</i>	Mr. T. W. Ford.
<i>Harvey Duff</i> ..	Mr. R. Pateman.
<i>Conn</i>	Mr. Dion Boucicault.
<i>Sergeant Jones</i>	Mr. A. Greville.
<i>Donovan</i>	Mr. Francis.
<i>Reilly</i>	Mr. H. Cooper.
<i>Mangan</i>	Mr. Trafford.
<i>Sullivan</i>	Mr. E. Anson.
<i>Doyle</i>	Mr. L. Grayson.
<i>Claire Ffolliott</i>	Miss Bella Pateman.
<i>Arte O'Neale</i> ..	Miss Clara Jecks.
<i>Moya</i>	Miss Lydia Foote.
<i>Mrs. O'Kelly</i> ..	Mrs. Alfred Mellon.
<i>Bridget Madigan</i>	Miss Harriet Coveney.
<i>Nancy Malone</i> ..	Miss D. Vane.

26th. Sadler's Wells. First Per-
formance.**THE DANITES.**

An American Play, by Mr. JOAQUIN
MILLER.

<i>Bill Hickman</i>	} Mr. M. V. Lingham.
<i>Hesekiah Carter</i>	
(The Danites.)	Mr. G. B. Waldron.
<i>Alexander McGee</i>	Mr. M'Kee Rankin.
<i>Charles Godfrey</i>	Mr. W. E. Sheridan.
<i>William Wise</i>	Mr. E. M. Holland.
<i>Thos. Adolphus</i>	} Mr. Lindsay Harris.
<i>Grosvenor</i> ..	
<i>Stubbs</i>	Mr. J. G. Peakes.
<i>Grasshopper Jake</i>	Mr. Henry Lee.
<i>Sam</i>	Mr. J. Richardson.
<i>George Williams</i>	Little Belle.
<i>Washee Washee</i>	Mr. Harry Hawk.
<i>Nancy Williams</i>	Mrs. M'Kee Rankin.
<i>Hulda Brown</i> ..	Miss Cora Tanner.
<i>Sallie Sloan</i> ..	Miss Isabel Waldron.
<i>Henrietta Dickson</i>	Miss Emma Marble.

26th. Olympic. First Performance.

**TROVATORE; or, Larks with a
Libretto.**

A new Burlesque, by Mr. H. J. BYRON.

<i>Manrico</i>	Miss E. Farren.
<i>The Count di Luna</i>	Mr. Edward Terry.
<i>Ferrando</i>	Mr. E. W. Royce.
<i>Ruiz</i>	Miss C. Gilchrist.
<i>Antonio</i>	Miss Louis.

<i>Leonora</i>	..	Miss Kate Vaughan.
<i>Inez</i>	..	Miss Edith Bruce.
<i>Azucena the Younger</i>	} ..	Miss Wadman.

26th. Royalty. First Performance.**CUPID.**

A new Burlesque.

<i>Jupiter</i>	..	Mr. Fred. Irving.
<i>Cupid</i>	..	Miss Amalia.
<i>Mercury</i>	..	Miss Marie Williams.
<i>Medon</i>	..	Mr. Charles Ashford.
<i>Venus</i>	..	Miss Agnes Hewitt.
<i>Juno</i>	..	Miss Phoebe Don.
<i>Diana</i>	..	Miss A. Lawler.
<i>Strephon</i>	..	Mr. David Fisher, Jun.
<i>Psyche</i>	..	Miss Kate Lawler.
<i>Chloe</i>	..	Miss Emelie Copsey.
<i>Daphne</i>	..	Miss Louie Carlin.
<i>Philander</i>	..	Miss Alma Stanley.
<i>Dammon</i>	..	Miss Lilian Lancaster.

MAY.**1st. Court. Revival.****HEARTSEASE.**An English Version of the *Dame aux Camelias*, by Mr. J. MORTIMER.

<i>Armand Duval</i>	..	Mr. Arthur Dacre.
<i>Monsieur Duval</i>	..	Mr. Edward Price.
<i>Comte de Varville</i>	..	Mr. Brian Darley.
<i>Gaston Rieux</i>	..	Mr. G. W. Anson.
<i>Gustave</i>	..	Mr. Earle Douglas.
<i>The Doctor</i>	..	Mr. W. Holman.
<i>Messenger</i>	..	Mr. J. W. Phipps.
<i>Constance</i>	..	Madame H. Modjeska.
<i>Madame Prudence</i>	..	Miss R. G. Le Thière.
<i>Nichette</i>	..	Miss Winifred Emery.
<i>Olympe</i>	..	Miss Kate Varre.
<i>Nanine</i>	..	Miss M. A. Giffard.

1st. Haymarket. Revival.**SCHOOL.**

A Comedy, in Four Acts, by the late Mr. T. W. ROBERTSON.

<i>Lord Beaufoy</i>	..	Mr. H. B. Conway.
<i>Dr. Sutcliffe</i>	..	Mr. Kemble.
<i>Beau Farintosh</i>	..	Mr. Arthur Cecil.
<i>Jack Poyntz</i>	..	Mr. Bancroft.
<i>Mr. Krux</i>	..	Mr. Forbes-Robertson.
<i>Vaughan</i>	..	Mr. Heneage.
<i>Mrs. Sutcliffe</i>	..	Mrs. Cannings.
<i>Naomi Tighe</i>	..	Mrs. Bancroft.
<i>Bella</i>	..	Miss Marion Terry.
<i>Clara</i>	..	Miss Ida Hertz.
<i>Laura</i>	..	Miss Bruce.
<i>Hetty</i>	..	Miss Gozna.
<i>Grace</i>	..	Miss Otway.
<i>Milly</i>	..	Miss Lambert.
<i>Tilly</i>	..	Miss L. Lambert.
<i>Effie</i>	..	Miss Reynolds.

<i>Fanny</i>	..	Miss Leslie.
<i>Kate</i>	..	Miss Montague.
<i>Ethel</i>	..	Miss Reed.
<i>Sybil</i>	..	Miss Kate Rorke.
<i>Nina</i>	..	Miss St. George.

5th. Gaiety. Revival.**THE CASTLE SPECTRE.**

A Romantic Drama, in Five Acts, by Mr. MATTHEW GREGORY LEWIS.

<i>Earl Osmond</i>	..	Mr. J. D. Beveridge.
<i>Earl Reginald</i>	..	Mr. J. B. Johnstone.
<i>Percy</i>	..	Mr. Crawford.
<i>Father Philip</i>	..	Mr. Shine.
<i>Motley</i>	..	Mr. W. Elton.
<i>Kenric</i>	..	Mr. T. Squire.
<i>Saib</i>	..	Mr. C. Fawcett.
<i>Hassan</i>	..	Mr. J. Maclean.
<i>Muley</i>	..	Mr. Alwin.
<i>Alaric</i>	..	Mr. Robinson.
<i>Angela</i>	..	Miss Louise Willes.
<i>Alice</i>	..	Mrs. Leigh.
<i>Spectre of Evelina</i>	..	Miss Hobson.

10th. Prince of Wales's. Revival.**L'AVENTURIERE.**

A Play, in Four Acts, by M. EMILE AUGIER.

<i>Monte Prade</i>	..	Mr. H. Beerbohm Tree.
<i>Fabrice</i>	..	Mr. H. St. Maur.
<i>Don Annibal</i>	..	M. Marius.
<i>Dario</i>	..	Mr. Horace Wigan.
<i>Horace</i>	..	Mr. George Power.
<i>Servant</i>	..	Mr. Ian Robertson.
<i>Célie</i>	..	Miss Herbert.
<i>Clorinde</i>	..	Miss Genevieve Ward.

20th. Lyceum. First Performance.**IOLANTHE.**An Idyll, in One Act, adapted and rewritten by Mr. W. G. WILLS from HENRIK HERZ'S Poem, *King René's Daughter*.

<i>Count Tristan</i>	..	Mr. Henry Irving.
<i>King René</i>	..	Mr. J. H. Barnes.
<i>Sir Geoffrey</i>	..	Mr. F. Cooper.
<i>Sir Almeric</i>	..	Mr. N. Forbes.
<i>Ebn Jahia</i>	..	Mr. T. Mead.
<i>Bertrand</i>	..	Mr. J. Carter.
<i>Martha</i>	..	Miss Pauncefort.
<i>Iolanthe</i>	..	Miss Ellen Terry.

24th. Gaiety. Revival.**ADRIENNE LECOUVREUR.**

A Drama, in Five Acts, by MM. SCRIBE and LEGOUVÉ.

<i>Michonnet</i>	..	M. Talbot.
<i>L'Abbe de Chazeuil</i>	} ..	M. Dieudonne.

<i>Maurice, Comte de Saxe</i> ..	} M. Train.
<i>Le Prince de Bouillon</i> ..	
<i>Mr. Quinault</i> ..	} M. Chameroy.
<i>Mr. Poisson</i> ..	
<i>L'Annonceur</i> ..	} M. Faure.
<i>Un Valet</i> ..	
<i>Adrienne Lecouvreur</i> ..	} M. Piron.
<i>La Princess de Bouillon</i> ..	
<i>Athenais, Duchesse d'Aumont</i> ..	} M. Ludovic.
<i>Mdlle. Dangeville</i> ..	
<i>Mdlle. Jouvenot</i> ..	} Mdme. S. Bernhardt.
<i>La Marquise</i> ..	
<i>La Baronne</i> ..	} Mdme. Devoyod.
<i>Une Femme de Chambre</i> ..	

26th. Gaiety. Revival.**PHEDRE.**

By RACINE.

<i>Théramène</i> ..	} M. Talbot.
<i>Hippolyte</i> ..	
<i>Thésée</i> ..	} M. Train.
<i>Panope</i> ..	
<i>Phèdre</i> ..	} M. Vialdy.
<i>Cenone</i> ..	
<i>Aricie</i> ..	} M. Faure.
<i>Ismène</i> ..	

27th. Gaiety. Revival.**LES ENFANS D'EDOUARD.**

By CASIMIR DE LAVIGNE.

<i>Gloucester</i> ..	} M. Talbot.
<i>Buckingham</i> ..	
<i>Tyrell</i> ..	} M. Dieudonne.
<i>Un Officier</i> ..	
<i>Edouard V.</i> ..	} M. Chameroy.
<i>Le Duc d'York.</i> ..	
<i>La Reine</i> ..	} Mdme. Sarah Bernhardt.
<i>Lucy</i> ..	

29th. Vaudeville. First Performance.**JACKS AND JILLS.**

A Comedy, in Four Acts, by Mr. JAMES ALBERY.

<i>John Bunbury</i> ..	} Mr. Henry Howe.
<i>Major McGullup</i> ..	
<i>Mr. Kannicote</i> ..	} Mr. W. H. Vernon.
<i>Samuel Irwin</i> ..	
<i>Edward Irwin</i> ..	} Mr. John Maclean.
<i>Pawle</i> ..	
<i>Mrs. McGullup.</i> ..	} Mr. W. Herbert.
	} Mr. David James.
	} Mr. Thomas Thorne.
	} Miss Cicely Richards.

<i>Miss Celia McGullup</i> ..	} Miss Sophie Larkin.
<i>Miss Alice McGullup</i> ..	
<i>Alice</i> ..	} Miss Ewell.
<i>Cecilia</i> ..	
	} Miss Kate Bishop.
	} Miss Marie Illington.

31st. Gaiety. Revival.**FROU-FROU.**

By MM. MEILHAC and HALEVY.

<i>Brigard</i> ..	} M. Dieudonne.
<i>Le Comte Paul de Valreas</i> ..	
<i>Henry de Sartorys</i> ..	} M. P. Berton.
<i>Le Baron de Cambri</i> ..	
<i>Pitou</i> ..	} M. Train.
<i>Georges de Sartorys</i> ..	
<i>Gilberte</i> ..	} M. Chameroy.
<i>Louise</i> ..	
<i>Le Baron de Cambri</i> ..	} M. Faure.
<i>Pauline</i> ..	
<i>Zanetto</i> ..	} Mdme. Suzanne.
<i>La Gouvernante</i> ..	
<i>Trois Domestiques</i> ..	} Mdme. Sarah Bernhardt.
	} Mdle. Jullien.
	} Mdle. Kalb.
	} Mdle. Strelly.
	} Mdle. Aumont.
	} Mdle. Wegler.
	} Mdles. Moisson, Parny, Noel.

JUNE.**10th. Gaiety. Revival.****L'AVARE.**

By MOLIÈRE.

<i>Harpagon</i> ..	} M. Talbot.
<i>Valère</i> ..	
<i>Lafleche</i> ..	} M. Berton.
<i>Maitre Jacques</i> ..	
<i>Anselme</i> ..	} M. Dieudonne.
<i>Céante</i> ..	
<i>Maitre Simon</i> ..	} M. Chameroy.
<i>Brindavoine</i> ..	
<i>Lamerluche</i> ..	} M. Vialdy.
<i>Frosine</i> ..	
<i>Elise</i> ..	} M. Laverne.
<i>Marianne</i> ..	

JEAN-MARIE.

By M. ANDRÉ THEURIET.

<i>Joel</i> ..	} M. Talbot.
<i>Jean-Marie</i> ..	
<i>Thérèse</i> ..	} M. Berton.
	} Mdme. Sarah Bernhardt.

19th. Royalty. Revival and First Performance.**FALSE SHAME.**

Comedy-Drama, by Mr. FRANK MARSHALL.

<i>Lord Chilton</i> ..	Mr. Charles Sugden.
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<i>Ernest Bragleigh</i>	Mr. H. M. Pitt.
<i>Colonel Howard</i>	Mr. Charles Groves.
<i>Earl Dashington</i>	Mr. George Canninge.
<i>Percy Grey</i> ..	Mr. H. Hamilton.
<i>Hon. Charles</i>	} Mr. C. Raleigh.
<i>Ewart</i>	
<i>Philip</i>	Mr. F. Irving.
<i>Magdalen Ather-</i>	} Miss Maude Brennan.
<i>leigh</i>	
<i>Mrs. Howard</i> ..	Miss Fanny Coleman.
<i>Constance Howard</i>	Miss Kate Lawler.
<i>Mary</i>	Miss Millie Darrell.

LA SONNAMBULA; or, the Supper, the Sleeper, and the Merry Swiss Boy.

New Burlesque, by Mr. H. J. BYRON.

<i>The Count Rodolpho</i>	Mr. Charles Groves.
<i>Village Notary</i> ..	Mr. Frank Wyatt.
<i>Alessio</i>	Miss Kate Lawler.
<i>Elvino</i>	Miss Marion West.
<i>A Virtuous Peasant</i>	} Mr. Fred. Irving.
<i>An Ingenuous Rustic</i>	
<i>A simple-minded Villager</i>	} Miss O'Brien.
<i>A Guileless Clod-</i>	
<i>hopper</i>	Miss V. Leslie.
<i>Teresa</i>	Miss Annie Lawler.
<i>Elvina</i>	Miss Edith Gower.
<i>Lisetta</i>	Miss M. Darrell.
<i>Liza</i>	Miss Amy Hatherley.
<i>Amina</i>	Mr. Edward Righton.

21st. Gaiety. Revival.

LA CAGNOTTE.

Comedy in Five Acts, by MM. E. LABICHE and A. DELACOUR.

<i>Chambourci</i> ..	M. Geoffroy.
<i>Cordenbois</i> ..	M. Lheritier.
<i>Colladan</i>	M. Calvin.
<i>Cocarel</i>	M. Luguet.
<i>Bechu</i>	M. Pellerin.
<i>Sylvain</i>	M. Raimond.
<i>Beaucantin</i> ..	M. Noblet.
<i>Felix</i>	M. Numes.
<i>Benjamin</i>	M. Tervil.
<i>Joseph</i>	M. Paul.
<i>Un Agent</i>	M. Ferdinand.
<i>Leonida</i>	Mdlle. Mathilde.
<i>Blanche</i>	Mdlle. Georgetti.

22nd. Gaiety. Revival.

LE REVEILLON.

Comedy, in Three Acts, by MM. H. MEILHAC and L. HALEVY.

<i>Gaillardin</i> ..	M. Geoffroy.
<i>Tourillon</i> ..	M. Lheritier.
<i>Alfred</i>	M. Hyacinthe.
<i>Leopold</i>	M. Raimond.

<i>Duparquet</i> ..	M. Pellerin.
<i>Bidard</i>	M. Tervil.
<i>Yvan</i>	M. Gilly.
<i>Le Prince Yermontoff</i>	} Mdlle. Dezoder.
<i>Fanny</i>	
<i>Metella</i>	Mdlle. Beranger.
<i>Toto</i>	Mdlle. Lemercier.
<i>Adèle</i>	Mdlle. Leona.
<i>Pernette</i>	Mdlle. Miette.
<i>Madame de Ste Esplanade</i>	Mdlle. Hosdez.
	Mdlle. Caro.

23rd. Gaiety. Revival.

LA BOULE.

Comedy, in Three Acts, by MM. MEILHAC and HALEVY.

<i>Paturel</i>	M. Geoffroy.
<i>Camuzot</i>	M. Lheritier.
<i>La Muzardière</i> ..	M. Luguet.
<i>Cornillon</i>	M. Calvin.
<i>Martineau</i>	M. Pellerin.
<i>Modeste</i>	M. Raimond.
<i>Albertine</i>	Mdlle. Lemercier.
<i>Mariette</i>	Mdlle. Davray.
<i>Rosalie</i>	Mdlle. Beranger.
<i>Ursule</i>	Mdlle. Marot.
<i>Madame Pichard</i>	Madame Sezanne.
<i>Auguste</i>	Mdlle. Lavigne.
<i>Nina</i>	Mdlle. Georgetti.

24th. Gaiety. Revival.

GAVAUT, MINARD, ET CIE.

Comedy, in Three Acts, by M. E. GONDINET.

<i>Gavaut</i>	M. Geoffroy.
<i>Minard</i>	M. Lheritier.
<i>Théodore</i>	M. Numes.
<i>Térence</i>	M. Tervil.
<i>Elvire</i>	Madame Mathilde.
<i>Toinette</i>	Mdlle. Lavigne.
<i>Angèle</i>	Mdlle. Marot.
<i>Celeste</i>	Mdlle. Linville.
<i>Colombe</i>	Mdlle. Berthou.

28th. Vaudeville. First Performance.

THE GUV'NOR.

A new Farical Comedy, in Three Acts, by Mr. E. G. LANKESTER.

<i>Mr. Butterscotch</i>	Mr. John Maclean.
<i>Freddy</i>	Mr. Thomas Thorne.
<i>Theodore Mac-</i>	} Mr. David James.
<i>clesfield</i>	
<i>Theodore</i>	Mr. W. Herbert.
<i>Jellicoe</i>	Mr. W. Hargreaves.
<i>Gregory</i>	Mr. J. W. Bradbury.
<i>The Mac Toddy</i>	Mr. D. B. Stuart.
<i>Cattle</i>	Mr. L. Fredericks.
<i>Cab Driver, No. 3407</i>	} Mr. A. Austin.
<i>Ullage</i>	
	Mr. Howard.

<i>Mr. Vellum</i> ..	Mr. A. H. Roberts.
<i>Gunnel</i> ..	Mr. J. Welch.
<i>Aurelia</i> ..	Miss Marie Illington.
<i>Kate</i> ..	Miss M. Abington.
<i>Barbara</i> ..	Miss Cicely Richards.
<i>Mrs. Macclesfield</i>	Miss Sophie Larkin.
<i>Carrie</i> ..	Miss Kate Bishop.

28th. Sadler's Wells. Revival.

A MIDSUMMER NIGHT'S DREAM.

As arranged for representation by Mr.
EDWARD SAKER.

<i>Theseus</i> ...	Mr. R. C. Lyons.
<i>Egeus</i> ..	Mr. A. Redwood.
<i>Lysander</i> ..	Mr. W. S. Brooks.
<i>Demetrius</i> ..	Mr. W. Sickert.
<i>Philstrate</i> ..	Mr. C. Wibrow.
<i>Quince</i> ..	Mr. Ernest Hendine.
<i>Bottom</i> ..	Mr. Edmund Lyons.
<i>Flute</i> ..	Mr. W. Fosbrooke.
<i>Snout</i> ..	Mr. A. Walden.
<i>Snug</i> ..	Mr. A. Graeme.
<i>Starveling</i> ..	Mr. F. Palmer.
<i>Hippolyta</i> ..	Miss Tennyson.
<i>Hermia</i> ..	Miss Rosa Kenny.
<i>Helena</i> ..	Miss Ella Dietz.
<i>Oberon</i> ..	Miss Laura Lawson.
<i>Titania</i> ..	Miss Katie Barry.
<i>Puck</i> ..	Little Addie Blanche.
<i>First Fairy</i> ..	Miss Rosa Blanche.
<i>Second Fairy</i> ..	{ Miss Emma Tether- ington.

28th. Gaiety. Revival.

TRICOCHÉ ET CACOLET.

Comedy, in Five Acts, by MM. MEILHAC
and HALEVY.

<i>Tricoche</i> ..	M. Milher.
<i>Cacolet</i> ..	M. Calvin.
<i>Le Duc Emile</i> ..	M. Hyacinthe.
<i>Le Baron Vanderpouf</i> ..	{ M. Lheritier.
<i>Oscar Pacha</i> ..	M. Barlet.
<i>Breloque</i> ..	M. Numes.
<i>Des Escopettes</i> ..	M. Monval.
<i>Hippolyte</i> ..	M. Tervil.
<i>Fanny Bonbance</i>	Madame Davray.
<i>Bernardine</i> ..	Madame Lemercier.
<i>Madame Boquet</i>	Mdlle. Mathilde.
<i>Georgette</i> ..	Mdlle. Beranger.
<i>Virginie</i> ..	Mdlle. Miette.
<i>Une Bonne</i> ..	Mdlle. Hortense.

JULY.

2nd. Gaiety. Revivals.

UN TIGRE DU BÉNGALE.

Comedy, in One Act, mêlée de chant, by
MM. BRISBARRE and MARC-MICHEL.

<i>Pont-aux-Choux</i>	M. Montbars.
<i>Cerfeuil</i> ..	M. Plet.

<i>Clapotte</i> ..	Mdlle. Raymonde.
<i>Aurélié</i> ..	Mdlle. Davray.

CELIMARE LE BIEN-AIMÉ.

Comedy, in Four Acts, by MM. E.
LABICHE and DELACOUR.

<i>Celimare</i> ..	M. Geoffroy.
<i>Vernouillet</i> ..	M. Lheritier.
<i>Bocardon</i> ..	M. Hyacinthe.
<i>Colombot</i> ..	M. Pellerin.
<i>Pitois</i> ..	M. Raimond.
<i>Madame Colombot</i>	Madame Sezanne.
<i>Emma</i> ..	Mdlle. Lemercier.
<i>Adeline</i> ..	Mdlle. Lavainne.

3rd. Adelphi. Revival and First Performance.

THE WRECK ASHORE.

<i>Miles Bertram</i> ..	Mr. E. H. Brooke.
<i>Walter Barnard</i>	Mr. E. B. Norman.
<i>Captain Grampus</i>	Mr. James Fernandez.
<i>Marmaduke Magog</i>	Mr. J. G. Taylor.
<i>Jemmy Starling</i>	Mr. R. Pateman.
<i>Lieutenant of the Press Gang</i> ..	{ Mr. F. Martineau.
<i>Blackadder</i> ..	Mr. H. Proctor.
<i>Reynolds</i> ..	Mr. L. Grayson.
<i>Barbelot</i> ..	Mr. A. Greville.
<i>Avery</i> ..	Mr. H. Cooper.
<i>Gaffer Fallowfield</i>	Mr. Smith.
<i>Alice</i> ..	Miss Bella Pateman.
<i>Bella</i> ..	Miss Clara Jacks.

FORBIDDEN FRUIT.

Comic Drama, in Three Acts, by Mr. DION
BOUCICAULT.

<i>Mr. Sergeant</i> ..	{ Mr. J. G. Taylor.
<i>Buster</i> ..	{
<i>Mr. Cato Dove</i> ..	Mr. R. Pateman.
<i>Captain Derringer</i>	Mr. E. H. Brooke.
<i>Odd</i> ..	Mr. H. Cooper.
<i>Swallowback</i> ..	Mr. H. Proctor.
<i>Victor</i> ..	Mr. A. Greville.
<i>Joseph</i> ..	Mr. E. B. Norman.
<i>Railway Porter</i>	Mr. F. Mortimer.
<i>Conductor</i> ..	Mr. Ives.
<i>Cabman</i> ..	Mr. L. Grayson.
<i>Mrs. Cato Dove</i>	Miss Bella Pateman.
<i>Mrs. Arabella</i> ..	{ Miss Helen Barry.
<i>Buster</i> ..	{
<i>Zulu</i> ..	Miss Marie Williams.
<i>Miss Julia Perkins</i>	Miss Clara Jacks.

12th. Sadler's Wells. First Performance.

OTTO—A GERMAN.

Comedy-Drama, by Mr. F. MARSDEN.

<i>Otto Rutger</i> ..	Mr. George S. Knight.
<i>Gotlieb Muller</i>	Mr. F. Huntley.
<i>Adolph Morton</i>	Mr. G. Herbert.
<i>Dick Freely</i> ..	Mr. R. B. Mantell.
<i>Caspar Becks</i> ..	Mr. A. Lindsay.

<i>Old Bill</i> ..	Mr. J. K. Walton.
<i>Benjamin Freely</i> ..	Mr. A. R. Fitzroy.
<i>Christine</i> ..	Miss Maude Reenie.
<i>Mrs. Freely</i> ..	Mrs. C. Humphreys.
<i>Lizette</i> ..	Mrs. Geo. S. Knight.

15th. Gaiety. First Performance.

LES JOCRISSES DE L'AMOUR.

<i>Moulinier</i> ..	M. Geoffroy.
<i>Bouvenot</i> ..	M. Lheritier.
<i>Armand Goulu</i> ..	M. Calvin.
<i>Marocain</i> ..	M. Hyacinthe.
<i>Theophèle Goulu</i> ..	M. Raimond.
<i>Oscar</i> ..	M. Nevers.
<i>Père Eloi</i> ..	M. Paul.
<i>Léontine</i> ..	Madame Davray.
<i>Blanchette</i> ..	Madame Lavainne.
<i>Athalie</i> ..	Madame Mathilde.
<i>Emmeline</i> ..	Madame Berthou.
<i>Marthe</i> ..	Madame Georgetti.
<i>Victoire</i> ..	Madame Hosdez.

19th. Gaiety. First Performance.

COLONEL SELLERS.

A Dramatic Sketch, based on a Novel,
by MARK TWAIN.

<i>Col. Mulberry</i> ..	} Mr. J. T. Raymond.
<i>Sellers</i> ..	
<i>Laura Hawkins</i> ..	} Miss Katherine Rodgers.
<i>Colonel Selby</i> ..	
<i>Clay Hawkins</i> ..	Mr. C. Stuart.
<i>John Peterson</i> ..	Mr. Fawcett.
<i>Lafayette Hawkins</i> ..	Mr. Edward Forbes.
<i>Mrs. Sellers</i> ..	Miss A. Paton.
<i>Emily</i> ..	Miss Courtney Barnes.
<i>Uncle Dan'l</i> ..	Mr. J. T. Dallas.
<i>Mrs. Hawkins</i> ..	Mrs. Leigh.
<i>Si Hawkins</i> ..	Mr. Howard Russell.
<i>Prosecuting At-</i> <i>torney</i> ..	} Mr. A. Murray.
<i>Mr. Duffer</i> ..	
<i>The Fudge</i> ..	Mr. Cowbrick.
<i>Clerk of the Court</i> ..	Mr. Crutwell.
<i>Little Emily</i> ..	Miss Ridley.
<i>Little Lafayette</i> ..	Master Islip.

21st. Gaiety. Revivals.

For the Benefit of Mr. J. MADDISON
MORTON.

WOODCOCK'S LITTLE GAME.

Comedy, by Mr. J. MADDISON MORTON.

<i>Mr. Woodcock</i> ..	Mr. Alfred Thompson.
<i>Mr. Christopher</i> ..	} Sir Chas. Young, Bart.
<i>Larkings</i> ..	
<i>Adolphus Swans-</i> <i>down</i> ..	} Mr. W. S. Gilbert.
<i>David</i> ..	
<i>Mrs. Col. Carver</i> ..	Miss Sophie Larkin.
<i>Mrs. Woodcock</i> ..	Miss Measor.
<i>Mrs. Larkings</i> ..	Miss Kate Bishop.

Guests—Messrs. E. L. Blanchard, H. J. Byron, R. Reece, J. Palgrave Simpson, and Edmund Yates; Mesdames L. Cavalier, Effie Liston, Santon, &c.

BETSY BAKER.

Farce, by Mr. J. MADDISON MORTON.

<i>Mr. Marmaduke</i> ..	} Mr. J. L. Toole.
<i>Mouser</i> ..	
<i>Mr. Crummy</i> ..	Mr. Billington.
<i>Mrs. Mouser</i> ..	Miss Amy Roselle.
<i>Betsy Baker</i> ..	Mrs. Keeley.
<i>Washerwomen</i> —	Mesdames V. Camerou, L. Cavalier, &c.

COX AND BOX.

Musical Farce, by Messrs. J. MADDISON
MORTON and F. C. BURNAND.

Music by Mr. ARTHUR SULLIVAN.

<i>Box</i> ..	Mr. Arthur Cecil.
<i>Cox</i> ..	Mr. George Gosmith.
<i>Sergeant Bouncer</i> ..	Mr. Corney Grain.

Conductor of the Music, Mr. ARTHUR
SULLIVAN.

24th. Royalty. First Performance.

PARLOURS.

Comedy from the French, by Mr. ROBERT
REECE.

<i>Mr. Snapperley</i> ..	Mr. Charles Sugden.
<i>Mr. Goodman</i> ..	} Mr. Edward Righton.
<i>Muffatt</i> ..	
<i>Mr. Cacklebury</i> ..	Mr. Charles Groves.
<i>Capt. Aylesbury</i> ..	} Mr. F. Wyatt.
<i>Duck</i> ..	
<i>Mr. Flabberton</i> ..	Mr. C. Raleigh.
<i>Stubbs</i> ..	Mr. Wilkins.
<i>Railway Porter</i> ..	Mr. F. Irving.
<i>Mrs. Snapperley</i> ..	Miss Kate Lawler.
<i>Virginia</i> ..	Miss Amy Hatherley.
<i>Becky</i> ..	Miss Annie Lawler.
<i>Barmaid</i> ..	Miss Kate Leeson.

31st. Drury Lane. First Performance.

THE WORLD.

Sensational Drama, by Messrs. MERRITT,
PETTITT, and HARRIS.

<i>Sir Clement</i> ..	} Mr. William Rignold.
<i>Huntingford</i> ..	
<i>Harry Hunting-</i> <i>ford</i> ..	} Mr. Augustus Harris.
<i>Blackstone</i> ..	
<i>Bashford</i> ..	Mr. T. W. Ford.
<i>Moss Jewell</i> ..	Mr. Charles Harcourt.
<i>Lumley</i> ..	Mr. Harry Jackson.
<i>Pearson</i> ..	Mr. J. R. Gibson.
<i>Locksey</i> ..	Mr. R. S. Boleyn.
<i>Owen</i> ..	Mr. Augustus Glover.
<i>Hawkins</i> ..	Mr. Arthur Matthison.
<i>Wyndham</i> ..	Mr. A. C. Lilly.
	Mr. Philip Beck.

<i>Commissionaire at the Aqua- rium</i>	Mr. A. Weldon.
<i>Marshall</i>	Mr. James Francis.
<i>Gilbert</i>	Mr. J. Ridley.
<i>Jorkins</i>	Mr. Storey.
<i>M.C. at the Fancy Ball ..</i>	Mr. Jones.
<i>Commissioner in Lunacy</i>	Mr. Turner.
<i>Mabel Hunting- ford</i>	Miss Helen Barry.
<i>Mary Blythe ..</i>	Miss Fanny Josephs.
<i>Ned Owen</i>	Miss Fanny Brough.
<i>Alice</i>	Miss Annie Lambert.
<i>Miss McTab ..</i>	Miss Macnamara.

AUGUST.

2nd. Haymarket. First Performance.

A BRIDAL TOUR.

Comedy, in Three Acts, by Mr. DION BOUCAULT.

<i>Mrs. Tarbox ..</i>	Mrs. Canninge.
<i>Fanny</i>	Miss Gerard.
<i>Virginia</i>	Mrs. John Wood.
<i>Miss Sniffe ..</i>	Mrs. Alfred Mellon.
<i>Rosalie Laborde</i>	Miss Winnifred Emery.
<i>Josephine ..</i>	Miss Edith Bruce.
<i>Celia</i>	Miss Warden.
<i>Persimmons ..</i>	Mr. H. Beckett.
<i>Archibald Meek</i>	Mr. H. B. Conway.
<i>Silas Auldjo ..</i>	Mr. Howe.
<i>Walter Auldjo</i>	Mr. J. G. Grahame.
<i>Biddles</i>	Master Gates.
<i>Ada Dexter ..</i>	Miss Vane.
<i>Emily Dexter ..</i>	Miss Marshall.
<i>Sophie Simperley</i>	Miss Leslie.
<i>Maud Simperley</i>	Miss Gottwaltz.

3rd. Gaiety. First Performance.

THE MIGHTY DOLLAR.

A Comedy-Drama, in Four Acts, by Mr. B. E. WOLF.

<i>The Hon. Bard- well Slote ..</i>	Mr. W. J. Florence.
<i>Charley Brood ..</i>	Mr. Andrews.
<i>Roland Vance ..</i>	Mr. F. W. Wyndham.
<i>Arthur Lemaitre</i>	Mr. Fawcett.
<i>Lord Cairngorm</i>	Mr. Shine.
<i>Colonel Tom Dart</i>	Mr. Squires.
<i>Hon. Geo. Saville</i>	Mr. Murray.
<i>Geo. Washington Skidmore ..</i>	Mr. O. Jenkins.
<i>Lafayette Berry</i>	Mr. Crutwell.
<i>Senator Weather- wax</i>	Mr. Cowrick.
<i>Tarquinius Dar- win</i>	Mr. Macrea.
<i>Senator Hog- whistle</i>	Mr. Marshall.
<i>Mrs. Gen'l. Gil- flory</i>	Mrs. W. J. Florence.

<i>Clara Dart ..</i>	Miss Myra Holme.
<i>Blanche Mossthorn</i>	Miss Kate Vaughan.
<i>Libby Ray ..</i>	Miss C. Gilchrist.
<i>Laura Seabright</i>	Miss A. Paton.

SEPTEMBER.

18th. Lyceum. Revival.

THE CORSICAN BROTHERS.

A Legendary Drama founded upon Dumas' novel *Les Frères Corses*, by Mr. DION BOUCAULT.

<i>M. Fabien dei Franchi</i>	Mr. Irving.
<i>M. Louis dei Franchi</i>	
<i>M. de Château Renaud</i>	Mr. W. Terriss.
<i>The Baron de Montgiron ..</i>	Mr. Elwood.
<i>M. Alfred Mey- nard</i>	Mr. Pinero.
<i>Colonna</i>	Mr. Johnson.
<i>Orlando</i>	Mr. Mead.
<i>Antonio Sanola</i>	Mr. Tapping.
<i>Giordano Martelli</i>	Mr. Tyars.
<i>Griffo</i>	Mr. Archer.
<i>Boissec</i>	Mr. Carter.
<i>M. Verner</i>	Mr. Hudson.
<i>Tomaso</i>	Mr. Harwood.
<i>M. Beauchamp</i>	Mr. Ferrand.
<i>A Surgeon</i>	Mr. Louthier.
<i>Emilie de Lesparre</i>	Miss Fowler.
<i>Madame Savillia dei Franchi ..</i>	Miss Pauncefort.
<i>Marie</i>	Miss Harwood.
<i>Coralie</i>	Miss Alma Murray.
<i>Celestine</i>	Miss Barnett.
<i>Estelle</i>	Miss Houliston.
<i>Rose</i>	Miss Coleridge.
<i>Eugenie</i>	Miss Moreley.

18th. Strand. First Performance.

OLIVETTE.

Opéra Comique, in Three Acts, adapted from the French of MM. CHIVOT and DURU. Music composed by M. AUDRAN.

<i>Capt. de Merrimac</i>	M. Marius.
<i>Valentin</i>	Mr. Knight Aston.
<i>Marvejol</i>	Mr. De Lange.
<i>Postiche</i>	Mr. H. Parry.
<i>Duc des Ifs ..</i>	Mr. H. Ashley.
<i>Cocquelicot ..</i>	Mr. H. Cox.
<i>Olivette</i>	Miss Florence St. John.
<i>Bathilde</i>	Miss Violet Cameron.
<i>Veloutine</i>	Miss Emily Duncan.
<i>Moustique ..</i>	Miss Barrington.
<i>Pion Pion ..</i>	Miss Daisy Angel.
<i>Caton</i>	Miss F. Melville.
<i>Le Baronne de Vert Pré ..</i>	Miss Beresford.

20th. Haymarket. Revival.

LEAP YEAR.

A Farical Comedy, in Two Acts, by the late Mr. J. B. BUCKSTONE.

<i>Sir Wm. Wil-</i>	} Mr. H. B. Conway.
<i>loughby</i> ..	
<i>Mr. David Dimple</i>	Mr. John S. Clarke.
<i>Captain Mouser</i>	Mr. Kemble.
<i>Jinks</i>	Mr. Stewart Dawson.
<i>Joseph</i>	Mr. Dean.
<i>John</i>	Mr. Dalton Stone.
<i>Miss O'Leary</i> ..	Mrs. John Wood.
<i>Lady Flora</i>	} Miss Linda Dietz.
<i>Flowerdew</i> ..	
<i>Mrs. Crisp</i> ..	Mrs. Canninge.
<i>Susan</i>	Miss Warden.

25th. Folly. Revival.

DOT.

A Domestic Drama, adapted by Mr. DION BOUCICAULT from the "Cricket on the Hearth," by the late Charles Dickens.

<i>Caleb Plummer</i>	Mr. J. L. Toole.
<i>John Peerybingle</i>	Mr. John Billington.
<i>Mr. Tackleton</i> ..	Mr. G. Shelton.
<i>Edward Plummer</i>	Mr. Joseph Carne.
<i>Dot</i>	Miss Lilian Cavalier.
<i>Tilly Sloebay</i> ..	Miss Eliza Johnstone.
<i>Bertha Plummer</i>	Miss Effie Liston.
<i>Mrs. Fielding</i> ..	Miss Emily Thorne.
<i>May Fielding</i> ..	Miss Jenny Clifford.
<i>"Spirit of Home"</i>	Miss Annie Brown.

OCTOBER.

2nd. Imperial. First Performance.

THE HALF-CROWN DIAMONDS.

Burlesque. Reset by Mr. ROBERT REECE.

<i>Don Henriquez</i>	Miss E. Farren.
<i>Count de Campo</i>	} Mr. J. J. Dallas.
<i>Mayor</i>	
<i>Don Sebastian</i> ..	Miss Amalia.
<i>Rebolledo</i> ..	Mr. E. W. Royce.
<i>Burburigo</i> ..	Mr. T. Squire.
<i>Mugnoz</i> ..	Mr. Crutwell.
<i>Daggeroni</i> ..	Mr. Marshall.
<i>Poignardo</i> ..	Mr. Cowrick.
<i>Stiletto</i> ..	Mr. Vacotti.
<i>Garotto</i> ..	Mr. Grosvenor.
<i>Filchio</i> ..	Mr. Crook.
<i>Pedro</i> ..	Miss Connie Gilchrist.
<i>Miguel</i> ..	Miss Webbe.
<i>Alphonso</i> ..	Miss N. Webbe.
<i>Patricio</i> ..	Miss Hobson.
<i>Diana</i> ..	Miss A. Paton.
<i>Catarina</i> ..	Miss Kate Vaughan.

4th. Surrey. Revival.

VIRGINIUS.

<i>Virginus</i> ..	Mr. W. Creswick.
<i>Appius Claudius</i>	Mr. J. A. Arnold.

<i>Dentatus</i>	Mr. Howard Russell.
<i>Claudius</i>	Mr. B. H. Bently.
<i> Icilius</i>	Mr. Chas. Cartwright.
<i>Numitorius</i> ..	Mr. William S. Parkes.
<i>Lucius</i>	Mr. F. Hope Meriscord.
<i>Titus</i>	Mr. Arthur Williams.
<i>Servius</i>	Mr. J. C. Howard.
<i>Cneius</i>	Mr. Arthur C. Davis.
<i>Marcelius</i> ..	Mr. S. Shorey.
<i>Marcus</i>	Mr. Charles Ward.
<i>Vibulanus</i> ..	Mr. J. Marsh.
<i>Virginia</i>	Miss Lydia Cowell.
<i>Servia</i>	Mrs. J. Billington.
<i>Slave</i>	Miss E. Truegood.

4th. Royalty. First Performances.

BOW BELLS.

A Comic Drama, in Three Acts, by Mr. H. J. BYRON.

<i>Mr. Geoffrey</i>	} Mr. Edward Righton.
<i>Twinklehorn</i>	
<i>Capt. Basil Bagot</i>	Mr. Philip Day.
<i>Dick Sycamore</i>	Mr. Frank Cooper.
<i>Fred. Latham</i> ..	Mr. H. Kelsey.
<i>Boozer</i>	Mr. T. P. Haynes.
<i>Sloggs</i>	Mr. Francis Wyatt.
<i>Effie</i>	Miss Kate Lawler.
<i>Bessie</i>	Miss Emma Rita.
<i>Mrs. Percival</i> ..	Miss Maggie Brennan.
<i>Pogson</i>	Miss Amy Crawford.

POPSY WOPSY.

A "Musical Folly," in One Act. Words by Mr. SYDNEY GRUNDY. Music by Mr. EDWARD SOLOMON.

<i>Old Heavyside</i>	Mr. Edward Righton.
<i>Young Heavyside</i>	Mr. Cecil Raleigh.
<i>John Bunyan</i>	} Mr. T. P. Haynes.
<i>Woppsy</i>	
<i>Mrs. Popsy</i>	Miss Maggie Brennan.
<i>Betsy</i>	Miss F. Lavender.
<i>Popsy Woppsy</i> ..	Miss Kate Lawler.

9th. Court. First Performance.

MARY STUART.

An adaptation of Schiller's Play, by the Hon. LEWIS WINGFIELD.

<i>Robert Dudley</i> ..	Mr. John Clayton.
<i>George Talbot</i> ..	Mr. J. D. Beveridge.
<i>William Cecil</i> ..	Mr. Edward Price.
<i>Sir Amias Paulet</i>	Mr. Clifford Cooper.
<i>Sir Edw. Mortimer</i>	Mr. J. R. Crauford.
<i>Sir Drue Drury</i>	Mr. J. W. Phipps.
<i>Earl of Kent</i> ..	Mr. Brian Darley.
<i>Sir Andw. Melbin</i>	Mr. G. Butler.
<i>Burgoyne</i>	Mr. R. Langford.
<i>Captain of the</i>	} Mr. Charles Fitzroy.
<i>Guards</i>	
<i>Page</i>	Miss St. Aubyn.
<i>Elizabeth</i>	Miss Louise Moodie.
<i>Mary Stuart</i> ..	Madame H. Modjeska.
<i>Hannah Kennedy</i>	Miss M. A. Giffard.
<i>Margaret Curl</i>	Miss C. Grahame.
<i>Rosamund</i> ..	Miss May Burney.

9th. St. James's. First Performance.

WILLIAM AND SUSAN.

A new Play, in Three Acts, based by Mr.
W. G. WILLS on *Black-eyed Susan*.

<i>The Admiral</i> ..	Mr. Hare.
<i>Captain Crosstree</i>	Mr. J. H. Barnes.
<i>Lieutenant Pearce</i>	Mr. Draycott.
<i>William Bowlin</i>	Mr. Kendal.
<i>Slater</i>	Mr. Denny.
<i>White</i>	Mr. R. Cathcart.
<i>Truck</i>	Mr. T. N. Wenman.
<i>Robert</i>	Mr. Mackintosh.
<i>Little Bill</i> ..	Master Norton.
<i>Officer of Marines</i>	Mr. De Verney.
<i>Master at Arms</i>	Mr. Brandon.
<i>An Old Man</i> ..	Mr. J. B. Johnstone.
<i>Susan</i>	Mrs. Kendal.
<i>Polly</i>	Miss Kate Phillips.
<i>Old Dame Green</i>	Mrs. Mackney.

16th. Olympic. First Performance.

MABEL.

A Domestic Drama, in Three Acts, by
Mr. FREDERIC HAY.

<i>Mr. Philip Fleetwood</i>	} Mr. David Fisher.
<i>Mr. Leonard Fleetwood</i> ..	
<i>Gilbert Gainsford</i>	Mr. Arthur Dacre.
<i>Redmund</i>	Mr. W. H. Vernon.
<i>Dawdell</i>	Mr. G. W. Anson.
<i>Jem</i>	Mr. Fred. Moreland.
<i>Jem</i>	Mr. Græme.
<i>Mrs. Fleetwood</i>	Miss Carlotta Leclercq.
<i>Mabel Ransome</i>	Miss Carlotta Addison.
<i>Susan</i>	Miss Bella Power.
<i>Fane</i>	Miss Fanny Thorne.
<i>Therese</i>	Miss Williams.

21st. Adelphi. First Performance.

THE O'DOWD.

An Irish Play, by Mr. DION BOUCICAULT.

<i>Dennis O'Dowd</i>	Mr. Dion Boucicault.
<i>Mike</i>	Mr. Henry Neville.
<i>Bertie Talboys</i>	Mr. E. Compton.
<i>Colonel Muldoon</i>	Mr. Proctor.
<i>Romsey Leake</i> ..	Mr. J. G. Taylor.
<i>Lord Ossidew</i> ..	Mr. Norman.
<i>Borrowmore</i> ..	Mr. Robinson.
<i>Chomley</i>	Mr. Gregory.
<i>Chalker</i>	Mr. R. Pateman.
<i>Barney</i>	Mr. Frew.
<i>Mat</i>	Mr. Fox.
<i>Sligo Dan</i>	Mr. Archer.
<i>Mr. Daly</i>	Mr. J. Cooper.
<i>Wilcox</i>	Mr. J. Cooper.
<i>Lady Rose Lawless</i>	Miss Pateman.
<i>Mrs. Dudley Fowler</i>	} Miss Otway.
<i>Mrs. Wilton Gore</i>	
<i>Kitty M'Coul</i> ..	Miss H. Mathews.
<i>Maud</i>	Miss Lydia Foote.
<i>Maud</i>	Miss Franklin.

<i>Grace</i>	Miss Hodges.
<i>Bridget O'Dowd</i>	Miss Le Thièrè.
<i>Miss Vansittart</i>	Miss Melroy.
<i>Molly</i>	Miss Mathews.
<i>Sheela</i>	Miss Jacks.
<i>Child</i>	Miss Rogers.

25th. Gaiety. First Performance.

THE CORSICAN BROTHERS AND Co.

New Burlesque, by Messrs. F. C. BUR-
NAND and H. P. STEPHENS.

<i>Louis dei Fran-</i>	} Mr. E. W. Royce.
<i>chi</i>	
<i>Fabien dei Fran-</i>	
<i>chi</i>	} Miss E. Farren.
<i>M. de Château</i>	
<i>Renaud</i>	} Miss Connie Gilchrist.
<i>Baron Montgiron</i>	
<i>Baron Martelli</i>	Miss Wood.
<i>M. Beauchamp</i>	Miss Hobson.
<i>Marquis de</i>	} Miss Louis.
<i>Curedent</i> ..	
<i>M. de Bequille</i>	Miss Webb.
<i>M. Meynard</i> ..	Mr. T. Squires.
<i>Griffo</i>	Mr. Crutwell.
<i>Madame dei</i>	} Mr. J. J. Dallas.
<i>Franchi</i> ..	
<i>Emily de L'Es-</i>	} Miss Kate Vaughan.
<i>parre</i>	
<i>Marie</i>	Miss A. Paton.

28th. Haymarket. Revival.

THE RIVALS.

<i>Sir Anthony</i>	} Mr. Howe.
<i>Absolute</i> ..	
<i>Captain Absolute</i>	Mr. H. B. Conway.
<i>Faulkland</i> ..	Mr. Carton.
<i>Acres</i>	Mr. John S. Clarke.
<i>Sir Lucius</i>	} Mr. H. Kemble.
<i>O'Trigger</i> ..	
<i>Fag</i>	Mr. Dean.
<i>David</i>	Mr. Stewart Dawson.
<i>Coachman</i> ..	Mr. Dalton Stone.
<i>Mrs. Malaprop</i>	Mrs. Stirling.
<i>Lydia Languish</i>	Miss Linda Dietz.
<i>Julia</i>	Miss Compton.
<i>Lucy</i>	Miss Edith Bruce.

30th. Imperial. First Performance.

BILLEE TAYLOR.

A Comic Opera, in Two Acts, by Messrs.
ED. SOLOMON and H. P. STEPHENS.

<i>Captain the Hon.</i>	} Mr. Fleming Norton.
<i>Felix Flapper,</i>	
<i>R.N.</i>	
<i>Sir Mincing</i>	} Mr. Arthur Williams.
<i>Lane, Knight</i>	
<i>Ben Barnacle</i> ..	Mr. J. D. Stoye.
<i>Christopher Crab</i>	Mr. F. A. Arnold.
<i>Billee Taylor</i> ..	Mr. Frederic Rivers.

<i>Arabella Lane</i> ..	Miss Emma Chambers.
<i>Phæbe Fairleigh</i> ..	Miss Kathleen Corri.
<i>Susan</i>	Miss Edith Vane.
<i>Eliza Dabsey</i> ..	Miss Harriet Coveney.
<i>Jane Scraggs</i> ..	Miss Ewell.

30th. Globe. First Performance.

LES MOUSQUETAIRES.

Comic Opera, in Two Acts.

<i>Narcisse Brissac</i> ..	Mr. F. H. Celli.
<i>Gontran de Solanges</i>	Mr. H. Bracy.
<i>The Abbé Brisdaine</i>	Mr. Harry Paulton.
<i>The Comte de Pontcourlay</i> ..	Mr. J. Vivian.
<i>Rigobert</i>	Mr. Eugene Stepan.
<i>Poupard</i>	Mr. Chas. Ashford.
<i>Fracasse</i>	Mr. Hunt.
<i>Patratras</i>	Mr. Martin.
<i>Simone</i>	Miss Alice May.
<i>Marie de Pontcourlay</i>	Mdlle. Sylvia.
<i>Louise</i>	Miss Elsie Moore.
<i>The Superior of the Ursulines</i> ..	Miss Maria Davis.
<i>Sister Hannah</i> ..	Miss Clara Graham.
<i>La Tulipe</i>	Miss E. Weathersby.
<i>Blavet</i>	Miss Callaway.

30th. Olympic. First Performance.

DELILAH.

Founded on OUIDA'S Novel, "Held in Bondage," by Mr. JAMES WILLING.

Characters in the Prologue.

<i>Arthur Tempest</i> ..	Mr. Leonard Boyne.
<i>Lord Tinsley</i> ..	Mr. Arthur Dacre.
<i>Major Bond</i> ..	Mr. F. Barsby.
<i>Hector Hazleton</i> ..	Mr. Ernest Wilmore.
<i>Miss Trevelyan</i> ..	Miss Amy Steinberg.
<i>Ada Trevor</i> ..	Miss Stella Brereton.
<i>The Dowager Lady Greytown</i> ..	Miss Bella Cuthbert.
<i>Lady Tempest</i> ..	Miss Fanny Addison.

Characters in the Drama, Seven Years after.

<i>Col. Sir Arthur Tempest</i> ..	Mr. Leonard Boyne.
<i>Lord Tinsley</i> ..	Mr. Arthur Dacre.
<i>Major Bond</i> ..	Mr. F. Barsby.
<i>Ernest Robinson</i> ..	Mr. W. Vincent.
<i>Lord Castleton</i> ..	Mr. Charles Harrison.
<i>Charles Hazleton</i> ..	Mr. Ernest Wilmore.
<i>Lady Windham</i> ..	Miss Ada Murray.
<i>May</i>	Miss Fanny Thorne.
<i>Ada Trevor</i> ..	Miss Stella Brereton.
<i>Dowager Lady Greytown</i> ..	Miss Bella Cuthbert.
<i>Delilah</i>	Miss Amy Steinberg.

NOVEMBER.

1st. Prince of Wales's. First Performance.

ANNIE-MIE.

A Play, in Four Acts, by HERR ROSIER FAASSEN.

<i>Dirksen</i>	Mr. James Fernandez.
<i>Anne-Mie</i>	Miss Genevieve Ward.
<i>Valkwaard</i> ..	Mr. Charles Cecil.
<i>Herbert Russell</i> ..	Mr. Edgar Bruce.
<i>Neeltje</i>	Mrs. Leigh Murray.

In Acts II., III., and IV.—1868.

<i>Koenraad Deel</i> ..	Mr. Forbes Robertson.
<i>Jan Schuif</i>	Mr. Flockton.
<i>Dirksend</i>	Mr. James Fernandez.
<i>Herbert Russell</i> ..	Mr. Edgar Bruce.
<i>Kwak</i>	Mr. De Lange.
<i>Kees</i>	Mr. Eric Bayley.
<i>Govert</i>	Mr. Earle Douglas.
<i>Valkwaard</i> ..	Mr. Charles Cecil.
<i>Anne-Mie</i>	Miss Genevieve Ward.
<i>Lise</i>	Miss C. Graham.
<i>Roosje</i>	Miss G. Tempest.
<i>Triene</i>	Miss Rose Roberts.
<i>Bartje</i>	Miss Annie Brunton.
<i>Maartje</i>	Miss Hughes.
<i>Neeltje Kwak</i> ..	Mrs. Leigh Murray.

3rd. Royalty. First Performance.

DON JUAN JUNIOR.

A Burlesque, by the Brothers PRENDERGAST.

<i>Lambro</i>	Mr. T. P. Haynes.
<i>Haidée</i>	Miss Emma Ritta.
<i>Zoe</i>	Miss Annie Lawler.
<i>Don Juan</i>	Miss Kate Lawler.
<i>Pedrillo</i>	Mr. Edward Righton.
<i>Alnaschar</i>	Mr. Phillip Day.
<i>Baba</i>	Mr. Francis Wyatt.
<i>Gulbeyaz</i>	Miss Dora Vivian.
<i>Benzoline</i>	Miss Maggie Brennan.
<i>Sing Sing</i>	{ Miss Florence { Lavender.
<i>Lolah</i>	Miss Louie Nelson.
<i>Katinka</i>	Miss Bayard.
<i>Dudu</i>	Miss Emily De Vere.

6th. Princess's. Revival and First Performance.

AN OLD MASTER.

A new Comedy, in One Act, by Mr. H. A. JONES.

<i>Sir Rupert Vanstone</i> ..	Mr. C. Garthorne.
<i>Matthew Penrose</i> ..	Mr. S. Calhaem.
<i>Simpkin</i>	Mr. Darton.
<i>Miss Penelope Gamble</i> ..	Miss Harriet Coveney.
<i>Sophie Penrose</i> ..	Miss Maud Milton.

HAMLET.

<i>Hamlet</i>	Mr. Edwin Booth.
<i>Claudius</i>	Mr. Thos. Swinbourne.
<i>Polonius</i>	Mr. William Farren.
<i>Ghost</i>	Mr. John Ryder.
<i>Laertes</i>	Mr. Edmund Leathes.
<i>Horatio</i>	Mr. John Beauchamp.
<i>Osric</i>	Mr. F. Charles.
<i>Guildestern</i> ..	Mr. C. W. Garthorne.
<i>Rosencrantz</i> ..	Mr. P. C. Beverley.
<i>First Actor</i> ..	Mr. J. A. Rosier.
<i>Second Actor</i> ..	{ Mr. C. W. Chamberlain.
<i>Marcellus</i>	Mr. Alfred Nelson.
<i>Francisco</i>	Mr. Clements.
<i>Bernardo</i>	Mr. J. Gardiner.
<i>Priest</i>	Mr. W. F. Stirling.
<i>First Gravedigger</i>	Mr. S. Calhaem.
<i>Second Gravedigger</i> ..	{ Mr. Darton.
<i>Ophelia</i>	Miss Gerard.
<i>Actress</i>	Miss Maud Milton.
<i>Gertrude</i>	Mrs. Hermann Vezin.

17th. Sadler's Wells. Revival.

THE ROAD TO RUIN.

<i>Harry Dornton</i> .	Mr. Charles Warner.
<i>Old Dornton</i> ..	Mr. Edmund Lyons.
<i>Sulky</i>	Mr. Redwood.
<i>Silky</i>	Mr. Canning.
<i>Milford</i>	Mr. Wheatcroft.
<i>Goldfinch</i>	Mr. R. Lyons.
<i>Williams</i>	Mr. Walter Brooks.
<i>Smith</i>	Mr. Hybert.
<i>Jacob</i>	Mr. Stewart.
<i>Officer</i>	Mr. Desmond.
<i>Widow Warren</i>	Mrs. W. Sidney.
<i>Jenny</i>	Miss K. Mildenhall.
<i>Mrs. Ledger</i> ..	Miss Montague.
<i>Sophia</i>	Miss Isabel Bateman.

20th. Princess's. Revival.

RICHELIEU.

<i>Cardinal Richelieu</i>	Mr. Edwin Booth.
<i>Louis XIII.</i> ..	Mr. Edmund Leathes.
<i>Gaston</i>	Mr. P. C. Beverley.
<i>Baradas</i>	Mr. T. Swinbourne.
<i>Adriende Mauprat</i>	Mr. C. Cartwright.
<i>The Sieur de Ber- ringen</i>	{ Mr. F. Charles.
<i>Joseph</i>	Mr. John Ryder.
<i>Huguet</i>	Mr. John Beauchamp.
<i>Francois</i>	Mr. W. Younge.
<i>Captain</i>	Mr. Wells.
<i>Clermont</i>	Mr. W. F. Stirling.
<i>Conspirator</i> ..	Mr. James.
<i>First Secretary</i> ..	Mr. John Gardiner.
<i>Second Secretary</i>	Mr. Chamberlain.
<i>Third Secretary</i>	Mr. Darton.
<i>Julie de Mortemar</i>	Miss Gerard.
<i>Marian de Lorme</i>	Miss Violet Temple.

20th. Gaiety. Revival.

CAPTAIN CUTTLE.

An Adaptation of Dombey and Son.

<i>Mr. Dombey</i> ..	Mr. Fawcett.
<i>Captain Cuttle</i> ..	Mr. W. J. Florence.
<i>Sol Gills</i>	Mr. Squires.
<i>Mr. Toots</i>	Mr. Shine.
<i>Walter Gay</i> ..	Mr. Andrews.
<i>Major Bagstock</i>	Mr. F. Hughes.
<i>Carker</i>	Mr. Wyndham.
<i>Withers</i>	Mr. Burgess.
<i>Brogley</i>	Mr. Jenkins.
<i>The Native</i> ..	Mr. Dundas.
<i>Jack Bunsby</i> ..	Mr. Murray.
<i>Rob the Grinder</i>	Master Bertie Coote.
<i>Grip</i>	Mr. Wood.
<i>Mrs. Skewton</i> ..	Mrs. Leigh.
<i>Florence Dombey</i>	Miss Gilchrist.
<i>Edith Granger</i> ..	Miss M. Holme.
<i>Susan Nipper</i> ..	Miss Amalia.
<i>Flowers</i>	Mrs. Oliver.

20th. Folly. First Performance.

THE LIGHT FANTASTIC.

Farce by Mr. H. J. BYRON.

<i>Mr. Samuel</i> ..	{ Mr. J. L. Toole.
<i>Slithery</i>	
<i>Signor Gasalierie</i>	Mr. E. W. Garden.
<i>Mr. Bangs</i> ..	Mr. G. Shelton.
<i>Mr. Blewitt</i> ..	Mr. W. Brunton.
<i>Bustin</i>	Mr. Stanfield.
<i>Augustus Slithery</i>	Miss Roland Phillips.
<i>Polly</i>	Miss Madeline Santon.
<i>Mrs. Slithery</i> ..	Miss Emily Thorne.
<i>Selina</i>	Miss Eliza Johnstone.
<i>Mrs. Fumbler</i> ..	Mrs. Potter.
<i>Master Fumbler</i>	Master Charles.
<i>The Misses Potts</i>	{ Misses Walters and Vernon.

20th. Criterion. First Performance.

WHERE'S THE CAT?A Comedy adapted from the German by
Mr. JAMES ALBERY.

<i>Sir Garroway</i> ..	{ Mr. Charles Wyndham.
<i>Fawne</i>	
<i>Percival Gay</i> ..	Mr. H. Standing.
<i>Scott Ramsay</i> ..	Mr. Beerbohm Tree.
<i>George Smith</i> ..	Mr. W. J. Hill.
<i>Fritz</i>	Mr. George Giddens.
<i>Mrs. Smith</i> ..	Mrs. John Wood.
<i>Stella</i>	Miss Rose Saker.
<i>Dagmar</i>	Miss Mary Rorke.
<i>Nan</i>	Miss Edith Bruce.
<i>Madge</i>	Miss Eastlake.

27th. Haymarket. Revivals.

THE VICARAGE.

Founded on the French of M. OCTAVE FEUILLET.

Rev. Noel Haygarth Mr. Arthur Cecil.
George Clarke, C.B. Mr. Bancroft.
Mason Mr. Stewart Dawson.
Mrs. Haygarth Mrs. Bancroft.

SCHOOL.

By Mr. T. W. ROBERTSON.

Lord Beaufoy .. Mr. H. B. Conway.
Dr. Sutcliffe .. Mr. Kemble.
Beau Farintosh Mr. Arthur Cecil.
Jack Poyntz .. Mr. Bancroft.
Mr. Krux Mr. C. Brookfield.
Vaughan Mr. Henegage.
Mrs. Sutcliffe .. Mrs. Canninge.
Naomi Tighe .. Mrs. Bancroft.
Bella Miss Marion Terry.
Clara Miss Warden.
Laura Miss G. Warden.
Hetty Miss M. Mellon.
Grace Miss Thomas.
Milly Miss Bruce.
Tilly Miss Cruickshank.
Effie Miss Reynolds.
Fanny Miss Leslie.
Kate Miss Montagu.
Ethel Miss Norman.
Sybil Miss Claridge.
Nina Miss St. George.

29th. Adelphi. Revival.

THE GREEN BUSHES.

Connor O'Kennedy Mr. Henry Neville.
Wild Murtogh .. Mr. Sheil Barry.
Master Grinnidge Mr. J. G. Taylor.
Jack Gong .. Mr. R. Pateman.
George Mr. E. Compton.
Ned Keogle .. Mr. Fox.
Captain Wartois Mr. E. B. Norman.
Paddy Kelly .. Mr. H. Cooper.
Little Bear .. Mr. A. Harwood.
Rattlesnake .. Mr. Archer.
Dennis Mr. H. Procter.
Larry Darby .. Mr. C. Frew.
Miami Miss Bella Pateman.
Geraldine .. Mrs. Bernard-Beere.
Eveleen Miss Jenny Rogers.
Nelly O'Neil .. Miss Lydia Foote.
Tigertail Miss Clara Jacks.
Louise Miss Vane.
Meg Miss Le Thièrè.

DECEMBER.

4th. St. James's. First Performance.

GOOD FORTUNE.

A Comedy in Three Acts, adapted from the French of M. OCTAVE FEUILLET, by Mr. C. F. COGHLAN.

Charles Denis .. Mr. Kendal.

Sir Geo. Fallow Mr. John Clayton.
The Hon. Tom Bolger } Mr. Draycott.
Mr. Spencer Ward Mr. T. N. Wenman.
Dr. Chester .. Mr. Brandon.
Gilbert Mr. Mackintosh.
Clinch Mr. Denny.
Goatherd Master McConnell.
Lady Banks .. Mrs. Stephens.
Mrs. Ransom Mrs. Gaston Murray.
Isabel Mrs. Kendal.
Miss Somers .. Miss Linda Dietz.
Mrs. Clinch .. Miss Cowle.
Jenny Williams Miss B. Buckstone.

6th. Court. First Performance.

TWO OLD BOYS.

A Comedy in One Act, adapted by Mr. J. MORTIMER, from the French of HENRI MEILHAC.

Mr. Merriweather Mr. G. W. Anson.
Mr. Chalmers .. Mr. Edward Price.
Frank Jocelyn Mr. C. Fitz-Roy.
Perkins Miss K. Leeson.
Kate Mowbray Miss W. Emery.

11th. Court. Revival.

ADRIENNE LECOUVREUR.

Maurice de Saxe Mr. Forbes-Robertson.
Prince de Bouillon Mr. J. D. Beveridge.
Abbé de Chazueil Mr. Lin Rayne.
Michonnet .. Mr. G. W. Anson.
Poisson Mr. J. W. Lawrence.
Quinault Mr. Brian Darley.
Servant Mr. Neville Doone.
Call-boy Mr. R. Rivers.
Princess de Bouillon } Miss Amy Roselle.
Duchess d'Almont } Miss Winifred Emery.
Marquise de Soncerre } Miss Blanche Garnier.
Countess de Beauveau } Miss Dorine O'Brien.
Adrienne Lecouvreur } Madame H. Modjeska.
Mlle. Jouvenot Miss Kate Varre.
Mlle. Dangeville Miss Kate Leeson.
Maid Miss Julia Roselle.

11th. Olympic. First Performance.

OUR RELATIVES.

A Domestic Comedietta in One Act, by Mr. W. ELLIS.

Mr. Shepherd .. Mr. H. Pery.
Charley Bush .. Mr. Vincent.
Post Mr. Wilmore.
Mrs. Shepherd Miss Muriel Campbell.
Emily Shepherd Miss F. Thorne.

15th. Afternoon. **Gaiety.** First Performance.

QUICKSANDS.

A Drama in Four Acts, adapted by Mr. WILLIAM ARCHER, from the Norwegian of HENRIK IBSEN.

Consul Karsten } Mr. W. H. Vernon.
Bernick

Sansted Mr. Vincent.
Astrup Mr. Girardot.
Nilsen Mr. Freeman.
Johan Hessel .. Mr. Arthur Dacre.
Hilman Hessel .. Mr. G. Canninge.
Dr. Borck Mr. T. Balfour.
Krupp Mr. G. Raicmond.
Hausen Mr. A. C. Hatton.
Olaf Master Arnold.
Mrs. Bernick .. Miss M. A. Gifford.
Martha Miss Fanny Addison.
Iona Hessel .. Mrs. Billington.
Dina Dorf .. Miss Cissey Grahame.

18th. **Prince of Wales's.** First Performance.

A NEW TRIAL.

A Drama in Four Acts, adapted by Mr. C. F. COGLAN, from the Italian of P. GIACOMETTI.

Corrado Mr. Cogblan.
The Abbé Mr. Flockton.
Don Fernando .. Mr. Eric Bayley.
Dr. Palmieri .. Mr. James Fernandez.
Gaetano Mr. Charles Cecil.
Rosalia Miss Amy Roselle.
Annetta Miss Sothern.
Agata Mrs. Leigh Murray.

18th. **Gaiety.** First Performance.

THE LITTLE MOTHER.

A Comedy in Two Acts, by Mr. JOHN MADDISON MORTON.

Mr. Doubleyoung .. Mr. Squire.
Christopher Mr. Somers.
Frank Singleton .. Mr. Fawcett.
Bobby Grimes .. Mr. J. J. Wallus.
Adolphus Miss Gilbert.
Kitty Clark Miss Lottie Venne.
Fanny Miss Ethel Hughes.

20th. **Alhambra.** First Performance.

MEFISTOFELE II.

A Comic Opera. Music by M. HERVE, Libretto by Mr. ALFRED MALTBY.

Marguerite Miss C. Loseby.
Mefisto Miss St. Quinten.
Siebel Madame Rose Bell.
Lisette Miss Emile Petrelli.
Martha Miss Sallie Turner.
Soder Miss Kate Lee.

Spirit of the Brocken .. } Madame Campobello.
Valentine Mr. Lionel Brough.
Faust Mr. Fred. Leslie.
Brander Mr. C. Power.
Herr Tilling Mr. Kelleher.
Frosch Mr. Bunch.
Will o' the Wisp .. Mdle. Rosa.
Spirit of Passion .. Miss Pattie.

22nd. Afternoon. **Gaiety.** First Performance.

THE NINE DAYS' QUEEN.

A Romantic Drama in Four Acts, by Mr. ROBERT BUCHANAN.

The Princess Mary Miss Louise Willes.
Feckenham Mr. Girardot.
Gardiner Mr. Butler.
Duke of Northumberland } Mr. A. Beaumont.
Lord Guildford Dudley .. }
Lord Ambrose Dudley .. } Mr. T. Bindloss.
Earl of Hertford .. Mr. H. B. Tree.
Duke of Suffolk .. Mr. David Fisher.
Duchess of Suffolk .. Mrs. Leigh Murray.
Lady Jane Grey .. Miss Harriet Jay.
Sir John Brydges .. Mr. R. Langford.
Steward to Duke of Suffolk } Mr. William Field.
Reuben Mr. Williams.
Hetherington Mr. Arthur Graham.
May Queen Miss V. Costello.

24th. **Gaiety.** First Performance.

THE FORTY THIEVES.

A Burlesque by Mr. ROBERT REECE.

Ali Baba Mr. E. Terry.
Ganem Miss E. Farnen.
Cassim Baba Mr. T. Squire.
Hassarac Mr. E. W. Royce.
Abdallah Miss Connie Gilchrist.
Mesrour Miss Hobson.
Hassan Mr. Warde.
Ben Zoualle Miss P. Broughton.
Bedreddin Miss Gilbert.
Cogia Mr. J. J. Dallas.
Morgiana Miss Kate Vaughan.

27th. **Sadler's Wells.** Revival.

THE SCHOOL FOR SCANDAL.

Sir Peter Teazle .. Mr. Hermann Vezin.
Charles Surface .. Mr. Charles Warner.
Joseph Surface .. Mr. E. H. Brooke.
Sir Oliver Surface .. Mr. Edmund Lyons.
Sir Benjamin Backbite .. } Mr. R. Buckstone.
Crabtree Mr. W. Farren, Jun.

<i>Moses</i>	Mr. A. Wood.
<i>Rowley</i>	Mr. A. Redwood.
<i>Snake</i>	Mr. Cannings.
<i>Sir Harry Bumper</i>	Mr. Stewart.
<i>Careless</i>	Mr. Wheatcroft.
<i>Lady Teazle</i> ..	Miss Virginia Bateman.
<i>Lady Sneerwell</i>	Miss M. Bell.
<i>Maria</i>	Miss Hilda Hilton.
<i>Mrs. Candour</i>	Mrs. W. Sydney.

27th. Drury Lane. First Performance.

MOTHER GOOSE.

Pantomime by Mr. E. L. BLANCHARD.

<i>Mother Goose</i> ..	Little Addie Blanche.
<i>The Goose</i> ..	Mr. John Ridley.
<i>Mother Shipton</i>	Miss Agnes Hewitt.
<i>Mother Hubbard</i>	Miss De Vere.
<i>Mother Bunch</i>	Miss Praeger.
<i>Mother Redcap</i>	Miss Hogarth.
<i>Mother Carey</i> ..	Miss Braham.
<i>Dame Wiggins</i> of Lee }	Miss Farquhar.
<i>Gammer Gurton</i>	Miss Howard.
<i>Dame Trot</i> ..	Miss Ridgeway.
<i>Young Time</i> ..	Miss Carrie Coote.
<i>The Cat</i>	Master D. Abrahams.
<i>Maligna</i>	Miss Louisa Payne.
<i>King Falderal</i> the First }	Mr. Mark Kinghorn.
<i>Queen Tiddyiddy</i>	Miss Emma D'Auban.
<i>Dowager Queen</i> Tolderol }	Miss M'Namara.
<i>Grand Chamber-</i> lain }	Mr. John D'Auban.
<i>Punch</i>	Mr. Frank Wyatt.
<i>Judy</i>	Mr. Ross.
<i>Tobie</i>	Master Bertie Coote.
<i>Rifum Tifum</i>	Mr. Fred Storey.
<i>The Princess Bella</i>	Miss Ada Blanche.
<i>Prince Florizel</i>	Miss Kate Santley.
<i>Dr. Syntax</i> ..	Mr. Arthur Roberts.
<i>Yokel</i>	Mr. James Fawn.
<i>Whimwag</i> ..	Mr. Julien Girard.
<i>Harlequins</i> ..	William Waite.
	Miss Ridgway.
	Miss Carrie Coote.
	Fred Evans.
<i>Clowns</i>	Great Little Rowella.
	Master Bertie Coote.
<i>Pantaloons</i> ..	Bradford & Abrahams.
<i>Sprite</i>	A. West.
<i>Columbines</i> ..	Miss Marian D'Auban.
	Miss Clara Fisher.
<i>The Fat Gentle-</i> man }	Mr. Ross.

27th. Covent Garden. First Performance.

VALENTINE AND ORSON.

Pantomime by Mr. F. C. BURNAND.

<i>Aluminium</i> ..	Mr. Byrnes.
<i>The Genius of</i> the Shield .. }	Mdlle. Julic.
<i>Pacolet</i>	Miss Maude Howard.
<i>The Green Knight</i>	Mr. F. Barsby.
<i>The Quicksilver</i> Imp }	Little Wieland.
<i>Oberon</i>	Miss Traice.
<i>Titania</i>	Miss Collinson.
<i>King Pippin</i> ..	Mr. J. G. Taylor.
<i>Prince Henry</i> ..	Miss Amy Fanchette.
<i>Prince Haufrey</i>	Miss Gertrude Wynne.
<i>Sir Valentine</i> ..	Miss Victoria Vokes.
<i>Orson</i>	Mr. Fred Vokes.
<i>Mr. Bear</i>	Mr. W. Buck.
<i>The Little Bear</i>	Master C. Lauri.
<i>Mrs. Bear</i> ..	Mr. H. Bolen.
<i>Hugo</i>	Mr. Fawdon Vokes.
<i>Eglantine</i> ..	Miss Jessie Vokes.
<i>Agatha</i>	Miss Bessie Sanson.
<i>Princess Flori-</i> munda }	Miss Clara Ashley.
<i>Clowns</i>	Mr. Harry Payne.
	Mr. Charles Lauri.
	Mr. Melbourne.
<i>Harlequins</i> ..	Mr. Talbot.
	Mr. Tully Louis.
<i>Pantaloons</i> ..	Mr. H. Lauri.
<i>Policeman</i> ..	Mr. Gurney.
<i>Columbines</i> ..	Miss K. Rogers.
	Miss Lauri.
<i>Harlequina</i> ..	Miss A. Phillips.

27th. Princess's. Revival.

THE FOOL'S REVENGE.

Romantic Drama, by TOM TAYLOR.

<i>Bertuccio</i> ..	Mr. Edwin Booth.
<i>Galeotto Manfredi</i>	Mr. Wm. Redmund.
<i>Guido Malatesta</i>	Mr. John Beauchamp.
<i>Baldassare Torelli</i>	Mr. F. Charles.
<i>Gian Maria Or-</i> delaffi }	Mr. P. C. Beverley.
<i>Bernardo Ascolti</i>	Mr. C. W. Garthorne.
<i>Serafino dell'</i> Aquila }	Mr. Chas. Cartwright.
<i>Ascanio</i>	Mr. John Gardiner.
<i>Ginevra</i>	Miss Violet Temple.
<i>Francesca Benti-</i> voglio }	Mrs. Hermann Vezin.
<i>Fiordelisa</i> ..	Miss Gerard.
<i>Brigitta</i>	Mrs. Lyons.

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Dramatic Notes

AN

ILLUSTRATED YEAR-BOOK

OF

THE STAGE

WITH FORTY-TWO

SKETCHES OF SCENES AND CHARACTERS

By T. WALTER WILSON

1881—1882

THIRD YEAR OF ISSUE



SECOND EDITION.

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1882.

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February, 1882.

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Dramatic Notes.



MISS ELLEN TERRY IN *The Cup*.

JANUARY.

The Cup.—*The Money-Spinner*.—Death of Mrs. Bateman.—*Lola*.—Death of Mr. Sothern.—*Brave Hearts*.—*La Belle Normande*.—*Divorce*.

THE first production of the New Year was, auspiciously enough, the Poet Laureate's tragedy of *The Cup*, which was acted for the first time on Monday, January 3rd, at the Lyceum Theatre. The audience assembled on the night of the first performance of Mr. Alfred Tennyson's piece was, perhaps, one of the most brilliant that has ever been gathered together in a theatre. Plutarch's treatise, "*De Claris Mulieribus*," is the work on which *The Cup* is founded. It relates how a priestess of the Temple of Artemis, wife of a Galatian lord, was loved by another nobleman of the country, who, for love of her, killed the husband. She thereupon devoted herself to vengeance, and, pretending to yield to the love of her husband's murderer, poisoned the sacred cup out of which it was part of the marriage ceremony that the

newly made spouses should drink. From the dramatic material thus furnished several plays have been written, the best known of which is the *Camma* of Guiseppe Montanelli, in which Ristori created one of her greatest successes. There is a German play on the same subject, and Corneille also wrote a tragedy entitled *Camma*. We need not here describe how Mr. Tennyson has handled his theme, suffice it to say that his play proved highly successful, and was acted for over four months, until the Irving-Booth performances interrupted its run. There are many fine passages in the tragedy, notably that in the first act where Synorix, half in meditation, half in remembrance, recalls his first vision of the priestess, and again in the second act, where Camma makes the invocation to Artemis. But Mr. Tennyson is idyllic rather than dramatic; his charming song, rendered so pathetically by Miss Ellen Terry, to the accompaniment of Mr. Hamilton Clarke, deserves to be recorded:—

“ Moon, on the field and foam,
 Moon, on the mount and the wold,
 Moon, bring him home ! bring him home !
 Safe from the dark and the cold.
 Home, sweet moon bring him home,
 Home, with the flock to the fold,
 Safe from the wolf ! ”

Miss Terry bore herself with grace and marked effect in the difficult classical dresses, and otherwise fully realised the Camma of Mr. Tennyson, whilst Mr. Irving gave a graphic and picturesque delineation of Synorix. Mr. Terriss was manly and artistic as Sinnatus. The scenery used in *The Cup* was extremely beautiful. The tableau on which the curtain rises, an afternoon view with the city of Galatia in the distance, painted by W. Telbin, was a triumph of scenic art. To the plastic had been added the pictorial in the embellishment of the stage, and in this scene actual bas-reliefs adorned the plinths and pedestals of the solidly-built steps leading to the Temple of Artemis, the interior of which, as shown in the second act, was one of the most magnificent spectacles that we have seen. It was designed by Mr. James Knowles, Editor of the *Nineteenth Century*, and executed under his direction by Messrs. Hawes Craven, W. Cuthbert, and Arnott. The ritual, grouping, and costumes for the production were arranged solely by Mr. Irving, aided by information from Mr. A. S. Murray, of the British Museum.

The next event of importance during this month occurred on the 8th, at the St. James's Theatre, when Mr. A. W. Pinero's

two-act comedy-drama, *The Money-Spinner*, was produced. It was acted for the first time on the stage on Friday, November 5th, 1880, by Mr. Wm. Duck's travelling company, at the Prince's



MR. HENRY IRVING IN *The Cup*.

Theatre, Manchester, on which occasion the Editor of these notes telegraphed to London the news of the success which the piece then obtained. The plot of *The Money-Spinner* is briefly this: The young lady from whom the play takes its title is a

daughter of Baron Croodle, an adventurer and the keeper of a gambling den in Paris, and because of her proverbial "luck" at card-playing, the girl has received the sobriquet of "The Money-Spinner." She has married the manager of a cotton firm at Rouen, who, during his employers' absence, has embezzled ten thousand francs. To save her husband from disgrace, "The Money-Spinner" invites a former lover, Lord Kengussie, to play cards with her, hoping to win from him the required sum. But luck is against her, and by a sudden impulse she is tempted to cheat her opponent. This she is doing successfully, when stopped by Jules Faubert, who, disguised as a clerk, is in reality a detective employed to watch Harold Boycott, the embezzler. For the sake of the love he once bore her, Lord Kengussie forgives the woman, and supplies her husband with the money necessary for him to cover his defalcations. The constructive ingenuity and keen dramatic perception of Mr. Pinero cannot be too highly commended, for he contrived to make a play full of interest out of material which in less skilful and experienced hands would have become simply repulsive. The sympathy of the audience is gained for Baron Croodle, a vile brandy-drinking old scamp; for Harold Boycott, an embezzler; and for his wife, a would-be thief; whilst Faubert, the detective, who has simply done his duty, is nearly kicked out of the house because he has done that duty. However, *The Money-Spinner* is certainly one of the best and most successful of the too few original modern plays, and was but a forerunner of the success to be earned later on in the year by two other pieces from the pen of the same author. The charm of Mrs. Kendal as Millicent Boycott cannot be exaggerated, and Mr. Kendal's quiet, gentlemanlike impersonation of Lord Kengussie will not easily be forgotten. The Dorinda Croodle of Miss Kate Phillips was a bright, spirited performance, and Mr. Mackintosh gave a clever character-portrait of the detective. Mr. John Clayton acted Harold Boycott, and Mr. Hare once more added to our stage a personation showing what an admirable artist he is. We may note that an additional first act to *The Money-Spinner*, in which the Baron figures prominently at his gambling-den, was added to the play last spring, and produced at the Theatre Royal, Northampton, on March 14th.

We regret to have to record the death of Mrs. Bateman, who expired after a sudden and severe illness, on January 13th. The wife of the late Mr. H. L. Bateman, and at the time of her

death the manageress of Sadler's Wells Theatre, she was highly respected and deeply regretted by all who knew her.

On Saturday, the 15th, a new and original comic opera, in



MR. WILLIAM TERRISS IN *The Cup*.

two acts, entitled *Lola ; or, the Belle of Baccarato*, was introduced at the Olympic Theatre ; the music, by Antonio Orsini, being very pretty, but, unfortunately, weak in the orchestration. The action of the piece, too, was not brisk enough, and the

opera met with but slight support from the public, so that it is unnecessary to detail its plot here.

The name of Edward Askew Sothorn must be added to the death-roll of the month. He died, regretted by a large circle of friends and admirers, on the 20th of this month, at his residence, Vere Street, Oxford Street. He was born on April 1st, 1826, and buried at Southampton Cemetery on Tuesday, January 25th, 1881.

Brave Hearts, a domestic drama in two acts, by Arthur Matthison, was produced at the Criterion Theatre on January 24th. The clever little piece proved a welcome relief to the entertainments produced at that theatre, and was played with considerable success for many weeks.

At the Globe Theatre on the 26th of this month an adaptation entitled *La Belle Normande* was brought out. It was written by Messrs. Alfred Maltby and R. Mansell, the music being by MM. Vasseur and Grevé. It did not, however, attain much success.

Le Papa de l'Avocat is the original of Mr. Robert Reece's comedy called *Divorce*, which was first acted at the Vaudeville Theatre on January 29th. Mr. Reece's play dealt with a risky and unsympathetic story, but his work was done as cleverly as possible. Mr. Thomas Thorne gave a true bit of character-acting as Samuel Buckham, and Mr. J. G. Grahame displayed freshness and spirit as the briefless barrister. But from Miss Lydia Cowell came the best and most touching performance in the play. Though only on the stage for a few minutes, she moved all hearts and won the sympathy of the audience by her admirable portrayal of a flower-girl.

II.

FEBRUARY.

The Colonel.—*Masks and Faces* at the Haymarket.—*Peggy*.—*Gentle Gertrude*.—*Coal-ition*.

On Wednesday, February 2nd, *The Colonel* was produced for the first time at the Prince of Wales's Theatre. This three-act comedy is founded by Mr. F. C. Burnand on *Le Mari à la Campagne*, but in reality he is very little indebted to the French play, as his piece is more than nine-tenths original. A version of *Le Mari à la Campagne* by Morris Barnett, entitled *A Serious Family*, was produced many years ago, and is well known to playgoers. To this Mr. Burnand owes nothing. His hypocrite is entirely different to and

more cleverly drawn than Aminadab Sleek. For purposes of record and reference we may relate the plot of *The Colonel*. The once happy home of Richard Forrester is made miserable through the invasion thereof by a rascally professor of the Beautiful in Art named Lambert Streyke, who contrives to bring about a coolness between Forrester and his young, beautiful, and rather weak-minded wife. The impostor also manages to fascinate and entirely rule the vulgar and foolish mother, Lady Tompkins, the relict of a city alderman. The crafty "professor" hopes to inveigle the widow, who is rich,

into marrying him, and he is also eager to secure the hand of Forrester's sister and ward, Nellie, for his nephew, Basil Giorgione, who has been a druggist's assistant, but who, at the instigation of his uncle, passes as an artist of the "consummate"



MRS. LEIGH MURRAY AND MR. BEERBOHM-TRIE.
(*The Colonel*.)

kind, and paints horrible daubs which the two infatuated women believe to surpass the paintings of Cimabue and Giotto. The result of this unhappy state of things is easily guessed. Denied happiness at home, Forrester seeks pleasure elsewhere. He is continually going on pretended fishing excursions, but his angling really means his putting up at a West-End hotel, assuming the

name of Fisher, and carrying on a flirtation with a handsome and coquettish widow, Mrs. Blyth. The discovery of this state of things by the indignant Lady Tompkins and her daughter Olive happily puts a stop to the very equivocal relationship of Mrs. Blyth and Forrester. The *deus ex machina*, who eventually sets things right and restores peace and happiness to the distracted household, is a certain Colonel Woottweell W. Wood,

of the United States' cavalry. The Colonel, a friend of Forrester's, kindly but gravely remonstrates with him on the score of his compromising flirtation with the dashing widow, who eventually turns out to be an old and fondly-loved flame of his own. He discovers that the professor of the Beautiful, and his nephew, are arrant knaves and cheats, and that, while pretending to be ascetics as well as æsthetics, scorning the flesh-pots of Egypt, they are in truth gross Sybarites, who gorge heavy suppers at the establishment of an Italian restaurateur, one Romelli, with whom they have run up a long bill. The



MISS MYRA HOLME AND MISS AMY ROSELLE.
(*The Colonel.*)

Colonel succeeds in unmasking this brace of impostors and they are ejected ignominiously from Forrester's house. The estranged wife and husband become reconciled, Lady Tompkins repents her follies, Nellie Forrester is united to her real sweetheart, and the Colonel is married to his old flame, Mrs. Blyth, to whom he has been all along passionately attached. Whether the exact moral to be deduced from such a piece be good is an open question and one about which there has been much discussion. The comedy is one of the smartest and most brilliant that has ever been written by Mr. Burnand. It is certainly a great success, and since its first production has been played

upwards of three hundred and forty-two times in succession at the pretty little Prince of Wales's Theatre. It has been acted by two companies in the provinces, in the first of which the Colonel was impersonated by Mr. Edgar Bruce, and in the other by Mr. Charles Collette. Mr. Eric Bayley has also taken the play to America, where its success has been equally gratifying. As is well known, Mr. C. F. Coghlan plays the Colonel in London, and his impersonation deserves the very highest praise. Lambert Streyke was originally acted by Mr. James

Fernandez
and after-
wards by
Mr. H.
Beerbohm-



MR. AND MRS. BANCROFT.
(*Masks and Faces.*)



MR. COGHLAN AND MISS GRAHAME.
(*The Colonel.*)

Tree. Our first picture represents Mr. Tree preparing for his lecture in art, and in the second drawing are sketched Miss Amy Roselle as Mrs. Blyth, and Miss Myra Holme as Olive. The third drawing shows us the meeting between Mr. Coghlan as the Colonel, and Miss Cissie Grahame as Nellie.

One of the most important revivals of the year was *Masks and Faces*, by Messrs. Tom Taylor and Charles Reade, which was put on the stage of the Haymarket Theatre, under the management of Mr. and Mrs. Bancroft, on the 5th

of this month. It was originally acted at the Haymarket Theatre in 1852, when the cast included Mrs. Stirling as Peg Woffington, Mrs. Leigh Murray as Mrs. Triplet, Mr. Leigh Murray as Sir Charles Pomander, and Mr. Benjamin Webster as Triplet. It was revived at the Prince of Wales's Theatre six years ago, when Mr. and Mrs. Bancroft filled respectively the rôles of Triplet and Peg Woffington. They were supported on that occasion by Mr. Coghlan as Sir Charles Pomander, Mr. Archer as Ernest Vane, Mr. A. Wood as Colley Cibber, Mr. Teesdale as Quin, Miss Maggie Brennan as Kitty Clive, and Miss Ellen Terry as Mabel Vane. The present revival was in every way successful, and the performances lasted for one hundred and eight nights. The play was most admirably and artistically mounted and dressed, the splendid costumes being from designs by the Hon. Lewis Wingfield. Mr. Bancroft again gave his effective rendering of the character of Triplet, and Mrs. Bancroft repeated her pathetic and touching impersonation of Peg Woffington. Our picture represents the scene in Triplet's garret, where Peg Woffington comes to feed the half-starved children, and makes them once more happy



MISS MARION TERRY.
(*Masks and Faces.*)

and joyous by insisting that Triplet shall play on his fiddle whilst she dances for their amusement. Miss Marion Terry played Mabel Vane, the simple, confiding, truthful wife, which part it will be remembered was acted at the Prince of Wales's Theatre by her sister. A more varied note of pathos is required for the character than Miss Marion Terry possesses, and though she acted with due simplicity and truth, the spectator who remembers the former revival cannot but feel the loss of her accomplished sister. Our second sketch is taken from the scene where Mabel Vane bursts in and surprises her husband and his gay assembly.

On Monday, the 14th of this month, *Peggy*, a new and

original drama in three acts, by Joseph Mackay, was produced for the first time at the Royalty Theatre. Peggy, the heroine of the piece, has been brought up at Saffron Hill, and, like many other unfortunate young women, has fallen in love with an Italian organ-grinder of the most depraved and abandoned type. Peggy turns out to be the daughter of a gentleman and is reclaimed by her grandfather, who pensions the Italian on the very sensible condition that he shall not again speak to the young lady, who is then seen in refined society. She receives a proposal from an excellent young nobleman, Ronald Scowry, but her heart remains true to the scamp of an Italian, who has been forging her grandfather's name to cheques, and now comes to make Peggy give him fifty pounds. Her only means of raising money is by selling a diamond necklace given to her that day, and she quits her home to take the jewels to a public-house in Drury Lane, which is kept by an old Irishwoman with whom she had lived when a child. Here she lingers for six months. Her Italian, however, has been engaged in a neighbouring public-house, and has married his employer, whereupon Peggy dies of grief. Miss Kate Lawler (who has now retired from the stage) represented the heroine, whilst Mr. Edward Righton played the part of a doctor, and Mr. Frank Cooper gave an extremely clever character sketch of the Italian. We may remark that the acting rights of this drama have been secured for Miss Alleyn, who will play in the piece during her coming tour.



MISS ALLEYN.

At the Alexandra Theatre, Liverpool, on the 21st of this month, *Gentle Gertrude*, a new melodramatic musical satire, in one act, by Mr. T. Edgar Pemberton, was played. The little piece was intended as a satire upon the old style of melodrama, and was fairly successful. Mr. T. Anderton supplied the

music, and Mr. and Mrs. Edward Saker played the principal parts.

On the 28th of the month a new and original comedietta entitled *Coal-ition*, by Messrs. Thos. H. Hardman and Herbert North, was acted at Mr. Wilson Barrett's superb Grand Theatre, Leeds. The plot turns upon the extraordinary mistakes arising out of matrimonial advertisements. The dialogue was unusually bright, and some of the situations were exceedingly funny. Mr. Fred Desmond, Mr. W. H. Day, and Miss Rosie St. George were all capital in their parts. *Coal-ition* is altogether a most pleasing and attractive little work, and a great deal better than the ordinary class of "playing-in" pieces.

III.

MARCH.

Tom Pinch.—*Michael Strogoff*.—*A Lyrical Lover*.—*The Stores*.—*Romeo and Juliet* at the Court.—*Jeanne, Jeannette, and Jeanneton*.—*Young Dick Whittington*.—*The Corsican Brother-Babes in the Wood*.

Tom Pinch, a new comedy in three acts, adapted from Martin Chuzzlewit, by Messrs. Joseph Dilley and Lewis Clifton, was produced at the Vaudeville Theatre on March 10th. This is not by any means the first time that Charles Dickens' novel has been adapted to the stage. There was the famous version at the Lyceum in 1844, then under the management of the Keeleys, when Mrs. Keeley was inimitable as the boy Baily. Mr. Keeley was, of course, Sairey Gamp, Frank Matthews was Pecksniff, and Sam Emery acted Jonas Chuzzlewit. Another version was also produced in 1844, at the Strand Theatre, when the parts of Pecksniff and Sairey Gamp were doubled by an actor named Hall. There was also the adaptation made famous by the acting of John Clarke as the gin-drinking nurse. In Messrs. Dilley and Clifton's play, Pecksniff, acted by Mr. William Farren, was made the central character of the piece. As a comedy, or indeed as a dramatic work of any kind, *Tom Pinch* does not merit serious consideration. It was, in fact, an excuse for the appearance on the stage of a few of the characters from *Martin Chuzzlewit*. Mr. Thomas Thorne appeared as Tom Pinch, and Miss Kate Bishop and Miss Lydia Cowell played Mary Graham and Ruth Pinch respectively.

On the following Monday, March 14th, *Michael Strogoff*,

adapted from the French of MM. d'Ennery and Jules Verne, by Mr. Henry J. Byron, was brought out at the Adelphi Theatre. As the play has long since been withdrawn from the public, and as, no doubt, its story is widely familiar, there is no need to relate its plot here. The piece, which was splendidly mounted, owed its success more to the elaborate stage pictures and mechanical effects introduced than to its literary merit. A gaily-dressed ballet, a procession of Bokharan warriors, and a number of horses, diversified the scenes. The picture of the battle-field after the walls of the telegraph office had fallen was skilfully composed and exceedingly realistic. The panorama along the banks of the Angura was extremely well painted, and the destruction of part of the city of Irkutsk was one of those scenes which always arouse the enthusiasm of impressionable persons. Here deference was made to modern discoveries, and the villain of the piece, being aware that petroleum exists in large quantities in the neighbourhood, turns a stream of it on to the river, down which the fierce flames travel unquenched. Mr. Charles Warner represented the hero in that robust manner which makes him so highly popular to a sympathetic audience, and Mrs. Herman Vezin gave tragic emphasis to the scenes in which she appeared. Mr. Byron himself appeared in the play as the English correspondent, John Blunt, and made a hit by his quiet humour and the quaint delivery of his witty sayings. Mrs. Bernard-Beere and Miss Gerard were also in the cast.



MR. CHARLES WARNER.
(*Michael Strogoff.*)

On the same evening there were two new one-act pieces produced in London. The first of these, entitled *A Lyrical Lover*, was written by Mr. H. Savile Clarke, and played at the Imperial Theatre. It has a simple plot, which turns on a mis-

understanding arising between two young people. The lady believes the poet to be a young man from the City, and he, in turn, fancies that she is a sort of Miss Kilmansegg, whereas she is very romantic, and an ardent admirer of a book of poems which he has published anonymously. She accidentally discovers who he is, and, in revenge, chaffs the sensitive poet till he flies off in a rage. She charms him back, however, and he, in turn, discovers that she had found out who he was, and turns the tables on her by proposing to her as the incarnation of all prosaic virtues. At last a reconciliation takes place; the young man makes love in earnest, and we are left with the understanding that the young lady will accept the lyrical lover. The pretty little piece was brightly and intelligently acted by Miss Ethel Hope and Mr. E. B. Norman.

The other piece played on the same evening was *The Storcs*, a species of musical and dramatic absurdity, called a co-opera. The authorship of this piece was claimed by Messrs. Edward Rose and Augustus Harris, Signor Bucalossi being responsible for the arrangement of the music. The plot, which is of the slightest, is made the vehicle for a succession of tuneful choruses and solos, well rendered by a large company. Mr. Douglas Cox gave an exceedingly clever sketch, his singing being also excellent; and Miss Kathleen Corri appeared to considerable advantage in the only female part.

Romeo and Juliet, with Madame Modjeska as the heroine, was revived at the Court Theatre on March 26th. Madame Modjeska had previously acted the character at the Alexandra Theatre, Liverpool, on Saturday, September 4th, 1880, so that her representation of the character was not entirely fresh to English playgoers. The triumph which Madame Modjeska had made by her acting in *Heartscase* had prepared the audience for an admirable rendering of Juliet; but even few of the warmest admirers of the most refined and womanly actress of modern days had foreseen how much illumination Madame Modjeska would cast upon a play with every scene of which the theatre-goer and student is familiar. From the moment that Juliet, in her father's house, caught sight of Romeo as he stooped to pick up the fan which she had allowed to drop from her hand, and inclined towards him in an obeisance that confusion, surprise of the senses, and the instantaneous growth and overwhelming influence of her love, rendered trivial and scarcely graceful, it was obvious that the light of a clever and exquisitely feminine perception of the character had been brought to bear upon the

part. As the play proceeded, the conviction that a new revelation was to be afforded was confirmed. A score of beautiful and imaginative touches showed how much appreciative study had been bestowed on the character. The love scenes in the balcony were immured in delicious tones of tenderness, the rapture of which was enhanced by a slight break into something akin to badinage in the delivery of the lines commencing, "Oh! swear not by the moon," &c., or by figurative, if fragmentary, illustration such as was instanced in the singularly happy delivery of the line concerning the wanton bird,

"That lets him hop a little from her hand."

The process of lighting up the text was constantly manifest. In one scene, when by means of simulated tears Juliet coaxed



MADAME MODJESKA AS JULIET.

the nurse into relenting and delivering the jealously-guarded message from Romeo, the effect was almost magical. From first to last Madame Modjeska carried the audience with her in her performance, and her departures from precedent were not only pardoned but welcomed with acclamation. While stating these facts and dwelling upon the proofs afforded of intellectual appreciation and artistic power, we do not venture to affirm that her Juliet affords an instance of a complete interpretation. It has beauty and passion, the two supreme requirements. Passion,

indeed, is revealed at the very outset, and its influence never ceases to assert itself. Still the whole, amidst its tenderness and beauty, lacked that flavour of girlhood which is a chief characteristic of Juliet, rendering her the most exquisite conception to

which the drama has given birth. In the gentler scenes, moreover, Madame Modjeska exercised over the public a sway more irresistible than was felt in those which call for a display of tragic power. These, it must be owned, roused the public to warmest demonstrations. They had, however, no such fragrance as the earlier scenes possessed, were more conventional, and came short of being tragic. It is accordingly in parts, rather than as a whole, that the new Juliet extorts our admiration. It carries us away on no swollen river of emotion, but takes us down a pleasant stream, giving us time to admire the lovely scenery upon its banks. Thankful for Madame Modjeska's performance, and delighted with it, we yet fail to accept it as the realisation of a character concerning which almost every playgoer forms a distinct conception. The utmost enthusiasm

attended the actress through her performance, and at the close of the stronger situations she was recalled before the curtain. Mr. Wilson Barrett's Mercutio had much freshness, and displayed genuine power. This was especially noteworthy in the dying scene, in which the contest of anger with failing vitality, and the overflow, even in the supreme moment, of the love of persiflage were admirably shown. The representation, moreover, was free from that over-exhilaration which has marred, or at least impaired, many previous performances of Mercutio. Mr. Forbes Robertson, in a superb Florentine costume, looked exceedingly well, and acted with much earnestness and passion. Unlike most



MR. FORBES ROBERTSON AS ROMEO.

of being more in love with his mistress than himself, and the adoration in the balcony scene was finely shown. Mr. John Ryder repeated his performance of the Friar, a piece of acting with which London has long been familiar.

Jeanne, Jeannette, and Jeanneton was brought out at the Alhambra Theatre on the 28th of this month. It was adapted by Mr. Robert Reece from a comic opera in three acts, originally produced at the Folies-Dramatiques about five years ago, the libretto of the original being by MM. Clairville and Dalacour, and the music by M. Paul Lacome. The piece sets forth the adventures in Paris of three young girls who happen to travel together in the same coach. They make a compact to meet after five years, and at the end of that time Jeanne has become known as Madame Dubarry, Jeannette has become a celebrated dancer, and Jeanneton is the keeper of a flourishing restaurant. The point of the play, however, is that all three are in love with the same personage, who is indifferently known as the Marquis de Noce and as La Ramée, a soldier in the Marquis' regiment. This gave an opportunity for the introduction of many gorgeous dresses and elaborate scenes. Two splendid ballets, in which the Alhambra favourites Madame Pertoldi and Mdlle. de Gillert appeared, were also added to the attractions. Miss Constance Loseby, Miss Alice May, and Miss St. Quinten played the principal parts.

Two new burlesques were played during the month. The first of these, *Young Dick Whittington*, by Mr. J. Wilton Jones, was produced at the Theatre Royal, Leicester, on the 14th. The second was written by Mr. George R. Sims, and entitled *The Corsican Brother-Babes in the Wood*. It first saw the light at the Royalty Theatre, Glasgow, on the 28th of the month. The first-named burlesque was represented by Messrs. Stimson and Dacroy's company, and the latter by members of Mr. Alfred Hemming's *Crutch and Toothpick* company.

IV. -

APRIL.

Branded.—*Glass Houses.*—*The Belle's Stratagem* at the Lyceum.—*His Wife.*—*La Boulangère.*—*Seeing Frou-Frou.*—*Doctor Dora.*—*The Little Stranger.*—*A Wild Love.*—*Patience.*—*Mother-in-Law.*

A so-called new and original romantic and spectacular drama of sensational interest by Richard Lee, entitled *Branded*, was produced for the first time on Saturday, April 2nd, at the Princess's Theatre. The play was in a prologue and five acts, and was the medium for introducing a series of spectacular effects, in which nearly a score of horses took part, and in-

dulged in the most unlooked-for and surprising antics. The piece was an admitted failure, and was soon withdrawn from the stage.

A new play by the author of *Withered Leaves* and *Ruth's Romance*, called *Glass Houses*, was produced for the first time at the Prince of Wales's Theatre, Liverpool, on the 11th of this month. The author, unfortunately, cannot be complimented upon this work, which is of the very weakest possible description, and which failed signally, despite the clever acting of Mr. Fred. J. Stimson in the principal character.

On the 16th of the month came the revival at the Lyceum Theatre of Mrs. Cowley's comedy of *The Belle's Stratagem*, compressed into three acts. The interest of the revival centred



MR. IRVING AND MISS ELLEN TERRY.
(*The Belle's Stratagem*.)

in the reappearance of Mr. Henry Irving as Doricourt, and the appearance of Miss Ellen Terry as Letitia Hardy. Perhaps the most interesting notes on the acting of Mr. Irving and Miss Terry in this play are found in the following extract from an article by Mr. Clement Scott published in *The Theatre*:—"Words fail me to express the singular charm and spell of the

Letitia Hardy of Miss Ellen Terry. She is as Georgian in her comedy graces as before she was Pagan in her rites as the

priestess Camma. Entering heart and soul into the spirit of the play, she attacks it with a wilfulness and an *abandon* that are indescribable. She trips and floats through the scenes. There is no effort in anything that she does; and when she assumes the character of the hoyden it is in the finest spirit of refined and disciplined force. With every chance of exaggeration, the rein is never relaxed, and so captivating is the spirit of the artist that she makes the audience hold its breath to the point of tension, and is rewarded with the quick response of unrestrained applause. Equally charming is the temptation scene at the minuet; and when Miss Terry, mask in hand, floats, glides, and coquettes around the bewildered Doricourt, one's mind recalls the record of fascination in varied romance, and understands, possibly for the first time, what Circe might have done to Ulysses—how the fair-haired German nymphs of the Lorelei turned the heads of dreamy knights—how Undine weaved her spells—and how old Merlin collapsed under the influence of the wily Vivien. Unknowingly, Miss Ellen Terry is a poem. I can remember well when Mr. Henry Irving, in 1866, came up to London, comparatively an unknown man, and played Doricourt to the Letitia Hardy of Miss Herbert at the St. James's Theatre; and since then I have seen everything he has done, step by step, slowly but surely, mounting to his present firm and unassailable position. I can see him now, as I saw him fifteen years ago, seated on the bed in the mad scene, and the flats closing as he flung his wig into the air and obtained a climax. His Doricourt is a much better performance now—more thoughtful, more studied, in every way more complete. Underneath the thin veil of affectation assumed by the travelled fop you saw the man of good breeding and the man of heart. His polish was no mere veneer; his love for the woman who had enthralled him was obviously sincere. By minute touches, all instinct with humour, the mad scene has been worked up to a point of daring that astonished the audience, for few know or believe what a comedian Mr. Irving is. They sometimes fail to remember his Mr. Chevenix, his Digby Grant, his Jingle, and his pure comedy in the earlier scenes of *Richard III.* Our picture represents the scene at the conclusion of the first act, where Letitia Hardy wilfully tries to disgust or confuse her lover by acting a hoyden.

A play called *His Wife*, written by Mr. H. A. Jones, and founded on Mark Hope's novel, *A Prodigal Daughter*, was produced at Sadler's Wells Theatre on the 16th. The piece

was written for the ostensible purpose of providing Miss Bateman with a character suitable to her capabilities, and as such secured success. It was capitally acted, and Miss Bateman portrayed the heroine with remarkable power and intensity.

La Boulangère, a comic opera in three acts, adapted from the French by Mr. H. B. Farnie, music by Offenbach, was produced at the Globe Theatre on the same evening. But the story was of indifferent character and the music uninteresting. Consequently the opera failed to receive a long lease of popularity, despite all that could be done for it in the way of a capital company, splendid dresses, and excellent stage management. *La Boulangère* was preceded by a new adaptation of *Le Roi Candaule* by Mr. Alfred Murray, entitled *Seeing Frou-Frou*. The work was neatly done, and the little play became a success.

On Easter Monday, April 18th, *Doctor Dora*, a new comedietta in one act,

by Messrs. F. W. Broughton and Henry Pettitt, was played at the Garrick Theatre by members of Mr. Charles Wyndham's company. It has a plot of the very slightest description, but it is easily and gracefully written. An artist, Jack Dorn-ton, having failed in getting his first picture hung at the Academy, has grown morose and bad-tempered, is surly, and cynical. But an angel of gentleness in the person of his cousin, Dora Sa-



MR. BARRINGTON AND MISS BRAHAM.
(*Patience.*)

vile, whom he has not seen for nine years, coming on a visit to their aunt, brings the artist to his senses, and, as may

be supposed, is engaged to be married to him when the curtain falls. Mr. Horatio Saker acted naturally as Jack Dornton, and Miss Florence Harrington played the heroine gracefully and well, with much artistic feeling and pathos. A farce by Mr. Joseph Derrick was represented on the same evening at the Alexandra Theatre, Liverpool. Called *The Little Stranger*, and relying for its fun upon the silly jealousy and unfounded suspicion of a weak-minded husband, it was in every way successful, and was well played by members of the Hanlon-Lees Company. Another piece, but of a different nature to the two preceding ones, was also produced on April 18th. Adapted from the German of W. von Hillern, *Die Geier-Wally*, called *A Wild Love; or, Eagle Wally*, this remarkably romantic and very wild drama in a prologue and five acts finds its chief interest in the strange doings and still stranger love of Wallburga Stromberg, otherwise known as "Eagle Wally," who, in the pursuit of her passion, goes through a series of hair-breadth escapes and adventures enough to make one's hair stand on end, thereby providing strong food for the lover of the sensational, and a good stirring part for clever Miss Linda Dietz.

On Saturday, April 23rd, a new and original æsthetic opera in two acts by Mr. W. S. Gilbert and Mr. Arthur Sullivan, entitled *Patience; or, Bunthorne's Bride*, was produced at the Opera Comique. The main idea of the piece is taken from one of Mr. Gilbert's Bab Ballads, called *The Rival Curates*, which details how Mr. Clayton Hooper, who had the reputation of being "the mildest curate going,"

was incensed to find that a neighbouring curate, Hopley Porter, was gaining credit for being even milder still; and how Hooper



MR. GROSSMITH AND MISS ALICE BARNETT.
(*Patience*.)

engaged minions to go and threaten to assassinate Porter if he did not curl his hair, play croquet, and indulge in other vanities, which Porter gladly enough consented to do, leaving to his rival the reputation for mildness which he had striven to gain. Wisely abandoning clerical themes, Mr. Gilbert made the two principal figures of his libretto rival poets of æsthetic fancies, and the piece is an elaborate satire on the fashionable craze of æstheticism. Its success is something wonderful, and it is even now a matter of great difficulty to obtain a seat to witness



Patience, Act II.

this delightfully fresh and charming work. It was transferred from the Opera Comique to the Savoy Theatre, on the occasion of the opening of the latter house under the management of Mr. R. d'Oyly Carte on October 10th, last year. Up to the end of December, *Patience* had been performed in London for two hundred and fifty-three consecutive times, having also been represented with extraordinary success throughout the provinces, and in the United States of America.

On the same evening a new farcical comedy in three acts was played for the first time at the Prince of Wales's Theatre, Liverpool. *Mother-in-Law*, written by Mr. George R. Sims, at once achieved a decided success. The plot arises from the complications into which a young gentleman unavoidably

falls through having written a play in which his future mother-in-law is the central figure, and which is accepted and about to be produced. He tries all manner of schemes to prevent his future relation from knowing of it, and with such good material in hand it is not to be wondered at that so clever an author as Mr. Sims has elaborated it so successfully. The play is full of fun, hearty, and spontaneous, from first to last. It was acted in London for the first time on December 31st, at the Opera Comique.

V.

MAY.

Othello at the Lyceum.—*The Member for Slocum*.—*Flint and Steel*.—*Juana*.—*The Shadow of the Sword*.—*Spoons*.—*Fair Sinners*.—*Butterfly Fever*.—*Welsh Rabbits*.—*Punch*.—*Coralie*.—*Foul Weather*.

The revival of *Othello* at the Lyceum Theatre on May 2nd deserves to be chronicled, for it was the commencement of the memorable engagement in which Mr. Irving and Mr. Edwin Booth alternated the parts of Iago and Othello, with Miss Ellen Terry as Desdemona. Our pictures represent Mr. Irving and Mr. Booth, each in the character of Iago, and Mr. Irving and Miss Terry in the council chamber scene at the conclusion of the first act.

The Member for Slocum, by Mr. Sims, is founded on *Le Supplice d'un Homme*, and was first acted at the Royalty Theatre on the 4th of this month. The plot is briefly this: Onesimus Epps, the member of Parliament for Slocum, is under the severe domination of his mother-in-law, Mrs. Jeffs, who compels him to advocate various eccentric forms of what are called "Woman's Rights." After making one of his speeches in the House, Epps walks along the Embankment, and meets a lady who



MR. IRVING AS IAGO.

congratulates him on his achievement and professes much admiration for his ability and character. Her name is Are-



MR. BOOTH AS IAGO.

thusa, her profession editor of the "Woman's Rights" paper, and she insists upon Epps calling upon her; it being, in fact, her desire to worry and annoy him as much as possible, because it was he who in former days used to beguile her husband from his home, and, she thinks, was instrumental in bringing about their separation. Some scenes which possess fair opportunities for evolving fun take place in Arethusa's rooms in the Adelphi Terrace, where the unhappy legislator is kept while he anxiously desires to go and vote in an impending division. Here Miss Kate Lawler, as the heroine, acted with much spirit and vivacity. Mr. Arthur Williams was amusing as the worried member, and Miss Harriet Coveney made the most out of her part as Mrs. Jeffs.

On Friday, the 6th, a new and original eccentricity, entitled *Flint and Steel*, was played for the first time at the Alexandra Opera House, Sheffield, by Messrs. Stimson and Dacroy's company. It is from the pen of that clever and versatile author, Mr. John F. McArdle, who, by describing it as an "eccentricity," thereby does away with literary criticism. The plot shows the machinations of two matrimonial agents to obtain a rich heiress who has applied to them for a husband, each assuming various disguises to deceive his partner and himself gain the hand and money of the young lady. The various devices employed form a series of embroglios which, for the nonce, completely bewilder and astonish the audience, but which ultimately result in a conclusion at once surprising and satisfactory. The piece fulfils its avowed intention of causing laughter, which seems to be all that is expected in a comedy nowadays.

A new play called *Juana*, by Mr. W. G. Wills, was played at the Court Theatre on the 7th, with Madame Modjeska as the

heroine; indeed, the piece was written specially for the Polish actress, and what little dramatic life it possessed was due to her acting. The heroine of the play appears in the first act as one Juana Esteban, a great Spanish lady of the fifteenth century, living in a castle near Toledo. Doña Juana has received into



MR. IRVING AND MISS ELLEN TERRY. (*Othello.*)

her castle a certain wounded knight, Don Carlos de Narcisso, and nursed him—with the usual results. She has fallen in love with him and he with her. The lady, in spite of her love, hesitates about marrying, for she fears an hereditary or semi-hereditary family madness. In her doubt she appeals for advice to the new family confessor, Friar John, in ignorance of the fact that the friar has long though hopelessly loved her. He, knowing her passion, advises her very wisely to be happy, but

at the bottom of his heart he is far from sure that she will be made so by her marriage. And he is right. Don Carlos is a heartless Don Juan, and a very brutal one too. He finds an old love of his, Clara Perez, living in a curiously undefined position with Juana, and begins to be false to his wife from the very beginning. From the end of the first act onwards the whole interest of the piece centres in Madame Modjeska's acting, firstly of jealousy and then of madness. Juana is worked into fury by her husband's open infidelity and by the insolence of her so-called friend. Clara Perez insults her to her face, and narrowly escapes being struck in consequence. Don Carlos, who defends his paramour and behaves to his wife with cynical brutality enough to make Terso de Molina's Don Juan blush, is stabbed by her in an outburst of madness. Friar John takes the crime upon himself, and even contrives to give proof of his guilt in the ordeal by touch. He is about to be buried alive, when Juana finds her way—how or why we are not made to understand—to the crypt of his monastery, and saves him by confession.

She herself escapes punishment by a death which is sudden and convenient. Madame Modjeska's best moment was at the end of the second act, when she stabs Don Carlos. Her fury during her short struggle with him, and her sudden fall into laughing madness immediately afterwards, were given with truth and taste. There was power in her acting of madness in the third act by the corpse of her husband. Mr. Forbes Robertson was picturesque as Don Carlos de Narcisso. Mr. Wilson Barrett, who is sketched in our picture above, was dignified and manly as Friar John. The scenery, dresses, and stage



MR. WILSON BARRETT.
(*Juana*.)

arrangement were admirable throughout, but Juana not proving a great attraction, was soon withdrawn. It was afterwards

altered into three acts and played at the Alexandra Theatre, Liverpool, on October 24th, as *The Ordeal*.

On Monday, the 9th, a drama in five acts, by Mr. James Buchanan, was produced for the first time on the stage at the Theatre Royal, Brighton. *The Shadow of the Sword*, as the play is called, finds its interest in the love of a conscript who has to fight against his will in the French army, and who is continually in peril. The piece is hardly likely to add to its author's reputation, as it is not well written and lacks action. On the same evening a two-act farcical comedy written by Mr. William Lowe, and entitled *Spoons*, was acted at the Gaiety Theatre, West Hartlepool, and met with a fair amount of success.

On the 16th a drama in three acts, adapted by Mr. F. M. Paget from the French, was presented for the first time on the stage at the Prince of Wales's Theatre, Birmingham. Now called *Fair Sinners*, but played under the title of *Desperate Women* on the 2nd of the month at the Theatre Royal, Wolverhampton, when it was in four acts instead of three, the plot of the play lies in the determination of two soiled doves to advance the worldly interests of their children, and from this a series of startling situations and incidents arise. That finished actress, Miss Florence Cowell, played with force and earnestness as Rose Marquis, and Mr. Paget was effective and powerful as Regis.

Butterfly Fever, an adaptation by Mr. James Mortimer of a piece called *La Papillonne*, by Sardou, which the writer of the new version had previously adapted under the title of *A Gay Deceiver*, was successfully produced on the 17th at the Criterion Theatre. The comedy, if slight and farcical, is ingenious, and in parts amusing. The hero, Montague Leyton, is one of the "butterfly" husbands who is bored by the tranquil pleasures of domesticity, and seeks adventures away from his own home. His wife has gone to live in a house which Leyton has taken for her in the country, and to this very place he comes in pursuit of an Italian lady who has passed the doors of his club in town, and attracted his volatile fancy. In reality the person whom he mistakes for the Italian's maid is a young aunt of his wife's, Mrs. Grace Harrington, bound for the same house; and she sets herself the task of curing the erratic proceedings of her niece's husband. She leads him blindfolded about his own house, making him believe that she is aiding his adventures, keeps him on a balcony when a violent snowstorm is coming down, and throws him into the way of an exceedingly violent and fire-eating military man

who is in love with her, and, not knowing Leyton, supposes that he is a rival. The tables are also turned on the butterfly, for he leaves his hat on a table in his wife's boudoir, and not recognising the room when he returns to it (he has fancied himself to be in the house of the fascinating Italian), he grows extremely jealous of the owner of this article until at length he discovers that it is his own. With Mr. Wyndham as Montague Leyton the bustle and vivacity of the scenes were admirably maintained.

A new little one-act piece, by Messrs. Knight Summers and Robert Reece, was brought out at the Folly Theatre on

May 21st, with Mr. Toole in the principal part. It was called *Welsh Rabbits*, and was fairly successful.

Punch, a new and original domestic comedy by Mr. Henry J. Byron, was played at the Vaudeville Theatre on the 26th. Though there was good material in the play, the effect, on the whole, was unsatisfactory. The hit of the piece was made by Mr. David James, of whose acting *The Stage* remarked:—"As played by Mr. James it is vigorous, true, and hearty. As a piece of realistic character-painting, Professor Mistletoe stands out as an



HERR BARNAY.
(*Julius Cæsar.*)

unexaggerated portrait amid surroundings of caricature. It is notable how admirably sustained is this impersonation. Mr. David James is a perfect artist in his line, for he really imper-

sonates, never for a moment is he out of the character; the cheeriness, warm-heartedness, and noble honesty of the man beams out in every tone, gesture, and movement. The pathos is thoroughly manly and natural to the character; there is no claptrap nor maudlin sentiment introduced. The quiet unobtrusive way in which he tells how he and his brother parted, when boys, outside the workhouse to seek their fortune, was most admirably given; while his emotion at having to part from his adopted daughter so soon after her return from the school where he had placed her to receive a 'good eddication' was portrayed in all that rugged fortitude which is a characteristic of the right-principled English poor under sorrow and misfortune. Alice Merton is one of the most womanly women Byron has ever sketched, and the part was presented with admirable truth and grace by Miss Kate Bishop."

An adaptation of M. Delpit's drama, *Le Fils de Coralie*, was produced at the St. James's Theatre on the 28th, under the title of *Coralie*.

A melodrama in five acts, by Mr. C. W. Somerset, was played at the Royalty Theatre, Glasgow, on the 30th of this month. Entitled *Foul Weather*, it was skilfully constructed and admirably written, and was founded on Miss Braddon's novel, "The Captain of the Vulture."

On the same date the Saxe-Meiningen company appeared for the first time in London at Drury Lane Theatre, representing *Julius Cæsar*, with Herr Barnay as Mark Antony, of whom our artist has drawn a character sketch.

VI.

JUNE.

Frou-Frou at the Princess's.—*Waiting Consent*.—*Society* at the Haymarket.—*The Comedy of Errors* at Liverpool.—*The Great Mogul*.—Death of Mr. Charles Dillon, and of Mr. William Belford.—*Too Late*.

The first new piece of the month was an adaptation by Mr. J. Comyns Carr of MM. Meilhac and Halévy's *Frou-Frou*. The adaptation was originally produced under the title of *Butterfly*, at the Gaiety Theatre, Glasgow, on September 12th, 1879, and in it Miss Ellen Terry sustained the principal character. In the present representation of *Frou-Frou* at the Princess's, on June 4th, the heroine was played by Madame Modjeska, and of her impersonation of the part

the clever critic of *The Observer* wrote as follows:—"That there are fine passages in Madame Modjeska's performance, moments alike of inspired passion and irresistible charm, may be freely granted. In the scene, for example, where the thoughtless woman awakes to a sense of her unworthy position in her own household, and fans into a flame her foolish jealousy, Madame Modjeska succeeds in working her audience up to a pitch of genuine enthusiasm. But she misses what seems to us the true keynote of the character—the note which the late Mlle. Desclée struck so far more naturally and distinctly than do any of her successors in the part, Madame Bernhardt included. That which distinguishes this hapless heroine from others who similarly sin and suffer upon the stage is surely the girlish frivolity of disposition upon which she herself, as well as those around her, constantly insist, as an integral part of her nature. Spontaneity is the very essence of Gilberte's youthful carelessness, her reckless dislike of all things serious, her frank confession by word and deed that she is capable of nothing better than devotion to dress and dissipation. But there appears to be nothing spontaneous about this Gilberte's flippancy. She is a woman throughout, and never for an instant an irresponsible child, daring in her ignorance and unconscious in her coquetry towards father, sister, and all around her. Thus the significance of a most original study of character is lost, and all that is left is the opportunity for the display of tragic emotions, such as frenzied rage and jealousy and despair. Of this opportunity, however, Madame Modjeska avails herself, as has been said, with unmistakable power. Gilberte's restless struggle to command herself while her jealousy of Louise is gradually overcoming her is worked out with wonderfully skilful and effective detail. Her frantic appeal to De Sartorys before the duel is most eloquent in its earnest self-abandonment; her death is tender and touching. But these things, though they are worthy of all praise, do not realise for us the strange and essentially feminine combination of idle thoughtlessness and strong will, of giddy selfishness and general impulse, of surface emotion and capability for earnest passion which go to make up MM. Meilhac and Halévy's delightful creation. They do not, in fact, give us Frou-Frou."

Waiting Consent, a one-act comedietta by Miss May Holt (Mrs. R. Fairburn), was produced at the Folly Theatre on the 6th of this month. It is a bright little play, with a simple plot.

The Hon. Tom Hartley is on a wedding trip with his wife Grace, lately an actress. Pending the consent of Tom's father to the union, the marriage is kept secret. Meanwhile an old and fervent suitor of Grace's, Jack Aylmer, discovers her at the hotel where the young couple are staying; and, believing her to be still single, makes desperate love to her. The Hon. Tom interrupts, a row ensues, and the necessity for secrecy as to the wedding makes explanation impossible, and confusion is the result. A telegram arrives with the father's consent to the marriage, and matters are cleared up. The dialogue was sharp and witty, and Mr. E. D. Ward distinguished himself by his careful playing as Jack Aylmer.

The late Mr. T. W. Robertson's comedy, *Society*, was revived at the Haymarket on the 11th, with Mr. Bancroft in his popular impersonation of Tom Stylus, and Mr. Arthur Cecil as Lord Ptarmigan.

On Monday, June 13th, Mr. Edward Saker presented, at the Alexandra Theatre, Liverpool, his fourth Shakespearian revival—he having given, at the same theatre, in 1876, *The Winter's Tale*; in 1878, *Much Ado About Nothing*; and in 1880, *A Midsummer Night's Dream*. For his fourth revival he chose *The Comedy of Errors*, which was placed upon his stage in a most complete and satisfactory manner. By altering the piece from five to three acts, of one scene each, a considerable advantage was obtained, by making it play quickly and without that tediousness generally attendant upon Shakespearian productions. The two Dromios were admirably represented by Mr. Lionel Brough and Mr. T. F. Doyle, whilst the two Antipholuses found efficient actors in Mr. Charles Vandenhoff and Mr. Frank Rodney. The picturesque dresses for the occasion were designed by the Hon. Lewis Wingfield, and the beautiful scenery was painted by Mr. John Brunton. Mr. Saker was, through illness, prevented from playing.

Two pieces of unimportance were produced at the Royalty Theatre on June 23rd. The first of these was a comic opera, in two acts, entitled *The Great Mogul*, by Messrs. Edward Oxenford and W. M. Meadows. The second piece was a one-act drama, by Mr. James Schonberg, called *Let Not Your Angry Passions Rise*.

Much sorrow was felt in theatrical circles by the announcement of the death of Mr. Charles Dillon, which occurred on June 24th. A brief memoir of this admirable actor may not be out of place in these pages. Mr. Dillon was born at

Diss, Suffolk, in 1819. Prior to his appearance on the metropolitan stage he had made a considerable reputation as an actor in the legitimate drama in Dublin, Manchester, Liverpool, and Edinburgh. His first appearance in London took place at Sadler's Wells Theatre, on Monday, April 21st, 1856, when he played the title rôle in the drama of *Belphégor*. In September of the same year he entered upon the management of the Lyceum Theatre, which he opened with a revival of *Belphégor* and a burlesque by William Brough, entitled *Perdita ; or, The Royal Milkmaid*, in which Mr. J. L. Toole played Antolycus, Miss Marie Wilton (Mrs. Bancroft) acted Perdita, Miss Woolgar appeared as Florizel, and Mr. William Brough played Polyxenes. On Thursday, October 16th of the same year, and at the same theatre, Mr. Dillon sustained the character of D'Artagnan on the occasion of the first performance of *The Three Musketeers*, adapted by Messrs. Dillon, Charles Rice, and the late Augustus Harris, from M. Dumas' novel, *Les Trois Mousquetaires*. On Monday, November 10th, following, he played Claude Melnotte in *The Lady of Lyons*, and on December 1st acted Othello in a revival of Shakespeare's tragedy at the Lyceum. In the first performance of Dr. Westland Marston's drama, *A Life's Ransom*, on February 16th, 1857, at the same theatre, he performed the part of Lord Riverdale, and on March 13th acted Virginius in the tragedy of that title. On the 27th of the same month he performed Hamlet for the first time in London. On April 2nd, 1857, the last night of his season at the Lyceum, he acted Richelieu. During the same month he appeared at Drury Lane in that character, and in the parts of *Othello* and *Hamlet*. The following year (1858) he again rented the Lyceum Theatre, and on January 20th produced there a drama by Leigh Hunt entitled *Love's Amaze-ments*, in which Mr. Dillon played the part of Captain de la Rousse. On Monday, February 1st of the same year, in a play by Dr. Westland Marston, then first performed, entitled *A Hard Struggle*, he sustained the character of Reuben Holt. The same month Mr. Dillon played the parts of Rover (*Wild Oats*) and Iago (*Othello*). On Thursday, February 25th, 1858, he performed, for the first time in London, Macbeth, Miss Helen Faucit (Lady Theodore Martin) sustaining the part of Lady Macbeth. On Monday, March 22nd, 1858, Mr. Dillon performed, for the first time before the London public, Louis XI., on the occasion of a complimentary benefit given by the company to himself and Mrs. Charles Dillon. From 1858

to 1860 Mr. Dillon was fulfilling various engagements as a "star" actor, in the provinces and elsewhere. He reappeared in London, Monday, February 6, 1860, at Drury Lane Theatre, as William Tell, in the tragedy of that title. After an absence of several years, during which Mr. Dillon had made the tour of the world, on Monday, February 17, 1868, at Sadler's Wells Theatre, he presented the character of King Lear. The part was one in which he had not acted in London previous to his departure for Australia, and therefore the performance was quite new to playgoers. It was considered successful. At the same theatre during the same year he played a round of Shakespearian characters and appeared also as Richelieu. In the spring of 1869 Mr. Dillon fulfilled an engagement at Drury Lane, playing his usual parts in the higher drama. In March of the same year, in *The Man of Two Lives*, the second play adapted for the English stage from Victor Hugo's *Les Misérables*, he sustained the part of Jean Valjean. On Saturday, August 16, 1873, in a revival of *Manfred* at the Princess's Theatre, he appeared in the character rôle. Since the above date Mr. Dillon has played but seldom in London. On Saturday, September 28, 1878, however, he reappeared at Drury Lane Theatre as Leontes in a revival of *A Winter's Tale*. The last time that he acted here was on December 7th, when he played Shylock in *The Merchant of Venice*. A portrait of him in that character appeared in the first number of this annual. The last new play in which Mr. Dillon appeared was written by Mr. W. G. Wills, entitled *Bolívar; or, Life for Love*, and was produced at Dublin on November 3rd, 1879.

We regret also to have to record the death of Mr. William Belford, which took place at Brighton on the 3rd of this month. Mr. Belford was born at Easton, near Bristol. He made his first professional appearance on the stage at the Adelphi Theatre, Glasgow, in 1847, as Sir Thomas Clifford in *The Hunchback*, having, in the previous year, already acted (as an amateur), at Pym's private theatre in Gray's Inn Road, the character of Gratiano (*Merchant of Venice*). Mr. Belford was a member of the late Mr. Samuel Phelps's company at Sadler's Wells for twelve years, and performed during that period in no less than thirty-two of Shakespeare's plays, besides several of the old comedies presented on its stage. In the year 1855, at the Marylebone Theatre, Mr. Belford acted Romeo to the Juliet of Miss Cushman, and in 1856 went on a provincial tour with the late Charles Mathews. At the Strand Theatre in 1856 and 1858

Mr. Belford appeared in the following plays: *Hard Times* (as Harthouse), *Nothing Venture Nothing Win* (Duke de Vendome), *The Country Squire* (Horace Selwood), *Court Favour* (David Brown). In the following year he went on tour with Mr. Phelps, and acted with him in Berlin, Leipsic, and Hamburg. In 1860, at the St. James's Theatre, he performed with much success the part of Harry Sparkly in *A Friend in Need*, and, during the same year, various parts in Shakespearian and other revivals, for which the public were indebted to Mr. Charles Kean. In the course of thirty years' connection with the metropolitan stage Mr. Belford has played many "original" parts in plays of more or less importance, and has fulfilled engagements at nearly every leading theatre. He was well known at the Strand Theatre some sixteen years ago as a painstaking and efficient actor in such pieces as *My Preserver*, *Kind to a Fault* (Frank Goldsworthy), *Miriam's Crime* (Scrumley), *One Tree Hill* (Tom Bubble), and other plays. On the occasion of the opening of the Court Theatre under Miss Litton's management, January 25, 1871, Mr. Belford created the leading rôle in W. S. Gilbert's comedy, *Randall's Thumb*, and at the same theatre sustained the character of Orlick in the dramatic version of *Great Expectations*. More recently Mr. Belford was engaged by the late Mr. Charles Calvert, and acted the character of Henry VIII. at several provincial theatres.

A new poetical play in five acts, entitled *Too Late*, by Mr. George F. Thomson, was produced at a *matinée* at the Globe Theatre on June 29th. It was probably taken from M. Charles Lonnon's *Jean Dacier*, and consequently, in its incidents, greatly resembled Mr. Charles Reade's drama, *A Republican Marriage*.

VII.

JULY.

The Old Love and the New at the Princess's.—*The Bronze Horse*.—*New Brooms*.—*Over the Garden Wall*.—Death of Sam Emery.—*Flats*.—*Imprudence*.

Mr. Bronson Howard's drama, *The Old Love and the New*, which was first acted in this country at the Court Theatre on December 15th, 1879, under Mr. Wilson Barrett's management, was revived by him at the Princess's Theatre on July 2nd, and although only placed on the stage as a stop-gap, its success was so considerable that it ran for three months. In the revival, Mr. Wilson Barrett replaced Mr. Charles Coghlan

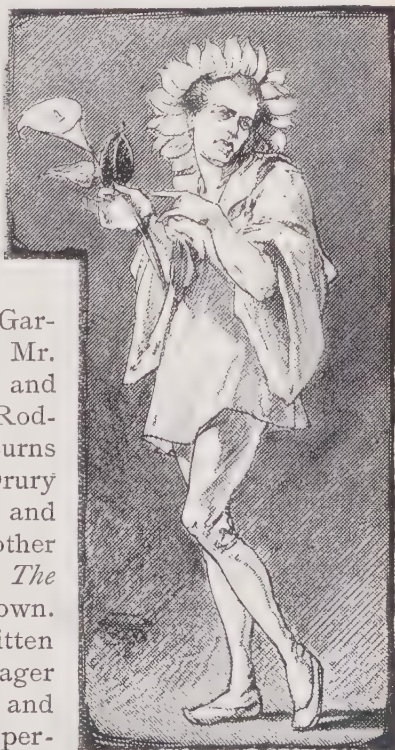


MISS FANNY LESLIE.
(*Bronze Horse.*)

Fitzball, produced at Covent Garden under the management of Mr. Osbaldiston, with new songs and music composed by G. H. Rodwell. In January, 1836, Alfred Burns gave the opera in English, at Drury Lane, with the original score; and then the Surrey, Victoria, and other minor theatres followed suit, and *The Bronze Horse* became widely known. The Alhambra version was written by Mr. Howard Paul, the then manager of the Leicester Square house, and met with decided success. It was performed for one hundred and twenty-one nights, and then transferred for

as John Stratton, Miss Eastlake took the part of Lilian, and Miss Emmeline Ormsby played Mrs. Brown.

On the 4th of the month *The Bronze Horse* was mounted at the Alhambra. The piece was described as a grand, musical, romantic, legendary Japanese spectacle, founded on Scribe and Auber's celebrated opera *Le Cheval de Bronze*, which was originally brought out at Paris in the spring of 1835, and very soon afterwards produced in various forms in London. The first adaptation was by Edward



MR. PAULTON.
(*Bronze Horse.*)

sixteen performances to Her Majesty's Theatre. The cast was a capital one. Miss Fanny Leslie, with her sympathetic voice, made a hit as Peki, and Mr. Harry Paulton became deservedly popular for his humorous interpretation of the Great Bamboo.

New Brooms, an original farcical piece in three acts, by Mr. Henry J. Byron, was played by Mr. Edward Terry at the Gaiety Theatre, Dublin, on the 18th. The plot is briefly this:—Some of the friends of Albermarle Tozer, who have been disappointed in love, are jealous of him and his charming young wife. An arrangement is made for Tozer's "best man" to pay his addresses to his wife, but unfortunately Mrs. Tozer has overheard their scheme and consequently upsets their plans. The complications which arise from her receiving the friend's attentions are sufficiently funny and may be better imagined than described. The play was very witty and afforded Mr. Terry an opportunity for displaying his genuine art and humorous capacities. A charmingly natural impersonation of the wife was given by Miss Nellie Vane.

Another loss to the stage was felt in the death of Mr. Samuel Emery, which took place on the 19th of this month in his apartments, King William Street, Strand. Mr. Samuel Anderson Emery was a son of the famous John Emery, and was born in 1814. He made his first appearance in London, on April 17th, 1843, as Giles in *The Miller's Maid*, and attained popularity as an actor during the Keeley régime of the Lyceum Theatre, in 1844 to 1847. He was the original of the following characters, viz. Jonas Chuzzlewit, in Stirling's adaptation of Charles Dickens's novel, *Martin Chuzzlewit*; Will Fern, in an adaptation of the same author's Christmas story of *The Chimes*; and John Peerybingle, in a dramatic version of the same author's story, *The Cricket on the Hearth*. These plays were first produced at the Lyceum Theatre, under the superintendence of Mr. and Mrs. Keeley, within the period above-mentioned. Mr. Emery created the part of Antony Latour, in Shirley Brooks's drama of *The Creole*, first performed at the same theatre in April, 1847. This was one of the most striking impersonations of Mr. Emery's earlier professional career. Having joined the company of the Olympic Theatre in the first year of Mr. Alfred Wigan's management, Mr. Emery was in the original cast of two of the most popular dramas produced there, viz. *Plot and Passion*, written by Mr. Tom Taylor, in conjunction with Mr. John Lang, first performed Monday, October 17th, 1853; and *Still Waters Run Deep*, by the first-named author, first per-

formed Monday, May 14th, 1855. Mr. Emery was also in the original cast of certain of Mr. Boucicault's plays on the occasion of their first performance in this country, of which, perhaps, *The Octoroon*, *Arrah-na-Pogue*, and *The Long Strike*, have furnished the best examples of his abilities and skill as an actor of character parts. His most important impersonations have been Dan'l Peggotty, in Andrew Halliday's version of Charles Dickens's story, *David Copperfield*, dramatised under the title of *Little Em'ly*; and Cap'n Cuttle, in Andrew Halliday's play, *Heart's Delight*, founded on Dickens's novel of *Dombey and Son*. The first-named play was first performed in London at the Olympic Theatre, Saturday, October 9th, 1869; the second, at the Globe Theatre in December, 1873.

Over the Garden Wall, a farce in one act by Mr. Sydney Grundy, was produced at the Folly Theatre on July 20th. Mr. J. L. Toole represented the principal character, Norton Folgate. This gentleman it appears has a great dread of cats and keeps a gun for the purpose of shooting them. In aiming at a cat he hits his gardener, Sprouts, and it is from the fear of being taken up for a murderer that the fun of the farce arises. Sprouts, however, turns up alive and well and Mr. Norton Folgate's fears are allayed.

Flats, a farcical play in four acts, by Mr. George R. Sims, was put on the stage of the Criterion on July 23rd. Its original was M. Henri Chivot's vaudeville, *Les Locataires de Monsieur Blondeau*, first produced at the Palais Royal, on June 12th, 1879. A version of the same play, entitled *French Flats*, written by M. Augustin Daly, was acted at the Union Square Theatre, New York, the year before last. To describe the plot of *Flats* would be a useless and unprofitable task, for the play was voted a failure and soon withdrawn. But an outline of the wildly absurd and utterly improbable story may be given. The central figure is one Giggleshorpe, a retired ginger-beer merchant, who has married above his station, and whose early life contained certain episodes which he is particularly anxious should not become known to his wife. The proceeds of the sale of his business he has invested in the purchase of a mansion, let out in flats, and from the moment of his installation as resident proprietor—with which the play opens—he is kept in the liveliest state of tremor and agitation until the final descent of the curtain. Giggleshorpe finds that he has bought a regular hornet's nest, the inhabitants of which are one and all ready to sting him. On the ground floor he

finds himself cheek-by-jowl with a hairdresser, who knows all his questionable antecedents; the first floor is occupied by a fire-eating Spanish count and his wife, between whom and Giggleshorpe's intended son-in-law a lawsuit is pending; on the third floor is a meddlesome solicitor, who has married a former friend of Mrs. Giggleshorpe, and his clerk—another suitor for Miss Giggleshorpe's hand; and on the top floor lives Signor Smithereeni, the whilom Mr. Smith of the music hall, who lays the loss of a wife and child at Giggleshorpe's door, and pursues him with deadly and unrelenting hate. It is easy enough to see that the unfortunate landlord has a troublous time with his tenants; but the difficulties are increased by the existence of an intrigue between the countess and the Italian Opera singer, and a slight indiscretion in the same direction on the part of the lawyer's wife. After having run the gauntlet of his various lodgers, amidst dangers too numerous to mention, Giggleshorpe's full innocence is established, the long-lost wife of Smithereeni turns up, and the child is discovered in the person of the lawyer's clerk; while the rest of the characters arrange matters smoothly between themselves in the orthodox fashion.

At the Folly Theatre, under the management of Mr. R. C. Carton, a new and original comedy was played on July 27th. It was written by Mr. A. W. Pinero, and entitled *Imprudence*. The plot of the play is improbable, and its sentiment false to nature, life, society, and manners, even in a boarding-house. The author introduces us to Lazenby's High Class Boarding Establishment, 90, Clive Terrace, off Lavender Square, where we find an old stage figure, Coxie Dalrymple, C.B., an Anglo-Indian "of hothouse constitution and an elastic code of morals," and his daughter, who is an obstacle to his uxorial ends; Captain Rattlefish, R.N., a garrulous old sea officer, who is continually quarrelling with Lazenby, the landlady; and Parminter Blake, a weak-minded nonentity, jealous of his flighty and fashionable wife. He introduces us also to George Castleton, an impulsive young man, doomed by the time-honoured will of a relative to marry by a certain date, or to lose all his inheritance; and to Baines Durant, a needy adventurer, who, having dissipated a fortune in three years, is content to sink his honour as a gentleman, and to accept money for services to be performed for such people as may employ him in the questionable character of matrimonial agent. George Castleton confides to Durant that he must wed within three weeks, and the latter plots to marry him to Miss Zaida Dalrymple. In the meantime,

Parminter Blake having sought by a somewhat improbable ruse to make his wife believe that their marriage was illegal, leads Castleton to think that she will soon be free, and he accordingly proposes to Mrs. Blake that they shall be married when the separation takes place between her and Parminter Blake. Considerable misunderstanding ensues, resulting, of course, in a disentanglement at the end of the play. *Imprudence* is no doubt cleverly constructed, but its sentiment is shallow, and as a comedy of modern manners it is entirely a false representation. Mr. Carton played Baines Durant in a cynical, cool, and crude style, and Miss Compton (Mrs. Carton) was unnecessarily affected, hard, and cold as Mrs. Blake. Mr. Edward Righton was amusing as Parminter Blake, and Miss Kate Bishop was pretty and affective in an unwomanly part. *Imprudence*, it may be noted, was played for some weeks at the Folly Theatre. It was then transferred to the Standard Theatre, and afterwards acted in the provinces. The company then returned to London, and played at the Imperial Theatre, and then at the Globe. It was withdrawn from the latter house on December 17th, not having proved such an attraction there as had been expected, empty benches being the nightly rule, instead of the occasional exception, during the performances of the so-called comedy.



MR. EDWARD RIGHTON.
(*Imprudence.*)

VIII.

AUGUST.

Janet Pride at the Adelphi.—*Estranged*.—*Youth*.—*Gibraltar*.—*Major and Minor*.—*Love's Crosses*.—*Sedgemoor*.—*Claude Duval*.

On August 1st *Janet Pride* was revived at the Adelphi Theatre. Mr. Dion Boucicault's adaptation was first brought out at this theatre on February 5th, 1855, with Madame Celeste in the title rôle, and Mr. Benjamin Webster as Richard Pride. In the present revival, Mr. Charles Warner played Richard, and Miss Gerard acted Janet.

On the following Wednesday, August 3rd, a new comedy-drama in three acts, by Mr. H. Williamson, and called *Estranged*, was produced at a benefit performance at the Globe Theatre. Though only acted once, the play has much to commend in it, but the groundwork of the plot is, unfortunately, of the very weakest possible description. Briefly it is this: Florence Bertram is the happy wife of a husband whom she dearly loves, and when the play commences it is the celebration of the birthday of her baby-boy. Among the friends who come with presents to the child, and congratulations to the mother, is one John Maples, who is in love with Mrs. Bertram, to whom he declares his passion. She naturally resents his protestations, and unhappily faints. Whilst she is thus mentally and physically prostrate, the lover and false friend seizes the opportunity to kiss her. Whilst he is in the act of so doing, and whilst Mrs. Bertram is still prostrate, her father-in-law enters, and, seeing the crisis, accuses her of perfidy, and quits the room; to return, however, very soon. He then accuses her before her husband of infidelity. She denies the charge, but Bertram, without even asking for an explanation, or seeking to sift the grave accusation to the bottom, denounces his wife, and separates himself from her, saying, "From this moment we never meet again." The entire strength of the play lies in the weakness of this man's character. He is simply a man who lacks faith in his wife, and is eaten up by jealousy, always flying off at a tangent, and always ready to believe any accusation or false charge to satisfy his unreasonable passion. How matters are set right through the confession of Maples being overheard, we have not space to relate. Apart from its weak foundation, the play was otherwise well constructed, and it was fairly well written. Miss Ada Lester (who was drowned in the wreck of the *Clan Macduff* on October 19, when the lives of five theatrical

people were lost) displayed considerable power and feeling as the injured wife, and Miss Clara Thompson vivaciously acted another part. Mr. Charles Glenney, as the husband, made the best of a bad part by his clever acting, and Mr. Hamilton Astley was very funny as Augustus Finicum. Perhaps the best impersonation in the piece was that of Miss Minnie Bell, who gave a delightfully fresh and charming sketch of an Irish girl.

Youth, written by Messrs. Paul Meritt and Augustus Harris,

was produced at Drury Lane on the 6th of this month. It is one of those sensational melodramas similar to *The World*, which was acted at the same theatre on July 31st, 1880. Its plot arises from the determination of Mrs. Walsingham, who has been wronged by the Rev. Joseph Darlington, to revenge herself upon the vicar's only son, Frank. As a literary work the play cannot take a very high place, but as a



MISS HELEN BARRY.
(*Youth*.)

drama which interests the spectator and wins the sympathies of the auditor, it is unsurpassed. The scenery and mechanical arrangements on the stage were perfect and marvellous in their realism. Perhaps the strongest dramatic scene was that in the convict yard, and there are few more pathetic scenes in the modern drama than that in which Frank Darlington leaves England in the troopship, after the favourite son had been denied by his

mother. The defence of Hawk's Point was a wonderful stage picture, and quite enough in itself to make any piece a success. Mr. Augustus Harris played Frank Darlington with earnestness and manly vigour. Eve de Malvoisie was originally acted by Miss Marie Litton, but her place was filled later on by Miss Helen Barry, who gave a vivid and forcible rendering of the part of a French adventuress. Mr. W. H. Vernon, Mr. Arthur Matthison, Miss Louise Willes, Mrs. Billington, Miss Caroline Hill, Miss Helen Cresswell, and Mr. Harry Nicolls, and other clever artists, were also in the cast of one of the best and most stirring dramas that has ever been produced. A new drama of the same sort will be presented at Drury Lane in the autumn.

During the absence from town of Mr. and Mrs. Bancroft, the Haymarket Theatre was sub-let, and pieces of quite a different class to those which we have been accustomed to under the able management of these popular artists became the order of the day. First on the list, on August 6th, came a new opera-bouffe in three acts, founded by Mr. Alfred Murray on *La Reine des Halles*, and entitled *Gibraltar*, the music being by Louis Varney. The adaptation, however, did not reflect much credit on the adaptor, and was soon withdrawn.

Mr. John Howson took the title rôle, and Mr. C. W. Garthorne and Mons. Loredan were also in the cast. Miss Emily Thorne was exceedingly good as Rose Planchon, singing and acting capitably.

On the same day, at a *matinée* at the Olympic Theatre, a new two-act comedy-drama, by Mr. W. Ellis, was acted for the first time. It was called *Major and Minor*, and, if not containing much originality and brilliancy of language, was a pleasant little piece and served the purpose of thoroughly pleasing the audience.



MR. AUGUSTUS HARRIS.
(Youth.)

Love's Crosses, an original comedietta, by Mr. J. T. Day, was acted for the first time in London on the 12th. The plot is built upon the usual worry and vexation springing from jealousy and mistaken affection, and, though the dialogue is occasionally too long, it is brightened at times in a manner which makes one forget its length. *Love's Crosses* was originally produced at the Theatre Royal, Wolverhampton, on the 28th of January, 1881.

At Sadler's Wells Theatre, on August 20th, Miss Marriott produced a new play in four acts, by Mr. W. G. Wills and the Rev. Freeman C. Wills, entitled *Sedgemoor*. The authors cannot be congratulated upon either a literary or a dramatic success. *Sedgemoor* is weakly constructed, is unnecessarily long, and contains the elements of three distinct plays. Miss Marriott represented Lady Evelyn. The piece was afterwards acted in the provinces under the title of *Loyalty*.

Claude Duval; or, *Love and Larceny*, a new and original romantic and comic opera in three acts, by Messrs. H. P. Stephens and Edward Solomon, was introduced at the Olympic Theatre on the 24th. The initial success already secured by Messrs. Stephens and Solomon with *Billet Taylor*, drew together a crowded and critical audience, who evinced their interest in and general satisfaction with the new opera by repeated encores and much applause. The curtain rises upon an encampment of highwaymen, who, disguised as gipsies, are telling the fortunes of pretty village maidens. Having got rid of the damsels and whilst awaiting the arrival of their captain, they capture Charles Lorrimore, upon whose head a large price is set by Government. The hero of the piece, Claude Duval, soon rides into camp, and, recognising Lorrimore as an old friend, he persuades him to disguise himself as one of the band. The breakdown of a coach is heard, and Constance, Squire McGruder and his sister, Lady Betty, enter and explain their fears in a trio. They are surrounded by highwaymen who are about to empty their pockets, when Claude arrives and assures them that they shall be safe if Constance will but dance a minuet with him. She consents, the highwaymen and the village maidens join in, and the curtain falls upon the realisation of a well-known picture. The second act takes place outside the gates of Mildenhall, which, though rightly belonging to Lorrimore, is in the possession of McGruder. Sir Whiffle Whaffle, the bridegroom intended for Constance, is expected. Blood-red Bill, learning from a servant-maid, Dolly, that Sir Whiffle is to bring a quantity of valuable presents with him,

arranges with his fellow-highwaymen to rob the carriage. Claude contrives to make Sir Whiffle believe that he has rescued him from cut-throats, and, in his gratitude, Sir Whiffle introduces himself to the highwaymen in a song. Claude soon improves his opportunity, and, by flattering Lady Betty, contrives to get an invitation to luncheon at the Hall. He makes violent love to Constance, but is interrupted by Charles Lorrimore, who informs Claude that the lady is pledged to him. Soldiers arrive in search of Charles to arrest him for high treason, but Claude generously secures his escape by changing cloaks, and allowing himself to be taken prisoner. In the third act we are transported to the interior of Milden Hall. Grand preparations are being made for the wedding, a number of the highwaymen are present disguised as guests, amongst them Blood-red Bill, who, by means of desperate flirtation with Betty, obtains the key of a chest containing valuable papers. While he is engaged in opening it Claude, who has broken out of prison, surprises him and takes possession of the documents. The soldiers track Claude, still supposing him to be Lorrimore, but Charles, who has been concealed in the house disguised as Dolly's lover, declares himself to be the man wanted. The soldiers, just as they think they have both Duval and Lorrimore in their power, are overcome by the highwaymen. Among the papers from the chest which are in his possession, Duval finds the title deeds to the Milden estate and a blank form of pardon signed by the king. He gives both to Charles Lorrimore, rendering him happy in the possession of his sweetheart and his property. The curtain falls upon a scene of contentment, which is generally shared by all the characters with the exception of the captain of the soldiers. The burden of the opera fell upon Mr. Celli, who played the hero and acquitted himself remarkably well, his splendid voice and capital stage presence standing him in good stead. Miss Marion Hood acted charmingly as Constance, and Miss Harriet Coveney was highly amusing as Betty, the maiden aunt. Mr. Arthur Williams gave a most delicate and refined sketch as Sir Whiffle Whaffle, and Miss Edith Blande also appeared. The play was admirably staged, and the splendid dresses were from designs by M. Pilotell.

IX.

SEPTEMBER.

Faithful unto Death.—*Blue and Buff.*—*Quite an Adventure.*—*It's Never Too Late to Mend* at the Adelphi.—*The Gay City.*—*The Lights o' London.*—*Reclaimed.*—*The Mascotte.*—*Honour.*

Faithful unto Death, an original drama in two acts, by Messrs. E. M. Robson and Edward Compton, was produced at the New Theatre Royal, Bristol, on September 2nd. The period selected for the action of this little drama is about the year 1780, and the scene is laid in France. The story of the play is that of the faithfulness of a wife to her husband, through many bitter and tempting trials. One or two of the incidents are very improbable, but on the whole the play is well written and worthy of support.

Blue and Buff; or, *the Great Muddlcborough Election*, is the title of a comic opera in two acts, written by Mr. E. V. Ward, and composed by Mr. W. L. Frost, presented at the Haymarket Theatre on the 5th of this month. The piece was originally produced at the Bijou Opera House, Liverpool, on January 24th, last year, when it was played by amateurs, whose acting and singing was, on the whole, preferable to that displayed at the Haymarket. What little chance there was for the success of *Blue and Buff* was entirely marred by the incompetency of the company supporting it, and the piece was soon withdrawn.

On the 7th, a little one-act musical trifle, written by Frank Desprez, with music by Edward Solomon, was played at the Olympic Theatre. It was entitled *Quite an Adventure*, and afforded the opportunity for some clever acting by Miss Edith Blande, Mr. Charles Ashford, Mr. Arthur Williams, and Mr. Fred Solomon.

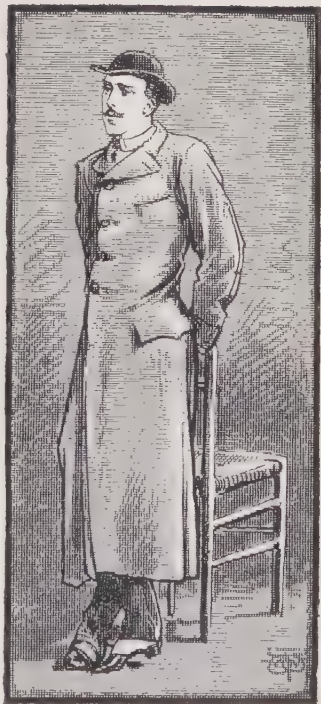
Mr. Charles Reade's drama, *It's Never Too Late to Mend*, was revived at the Adelphi Theatre on the 8th with remarkable success. It was capitally mounted and excellently acted. The farm-yard scene in the first act was a charming picture of rustic life, and the last scene of the third act was particularly noticeable for its pretty scenery, its real waterfall, and the changes of light. Mr. Charles Warner played Tom Robinson, Mr. E. H. Brooke was the George Fielding, Mr. S. Calhaem acted Jacky, and Miss Gerard represented Susan Merton.

A new and original farcical comedy, in three acts, by Mr. George R. Sims, was produced at the Theatre Royal, Nottingham, on September 8th. As will be shown, *The Gay City* is of

the most boisterous character. It only met with a partial success, and was represented by Mr. Charles Majilton's Company. The scene opens at the Hotel Jean Bœuf, where Sir George Morjaram is discovered in conversation with his daughter Angelina. He is annoyed at the intrusions offered by tourists, and especially one Ulysses Brown, an American, who has followed them over the Continent in the hope of gaining his daughter's hand. Two London clerks named Zachariah Whiffen and Augustus Green, here enter and congratulate themselves on the success of their schemes. These two worthies, it appears, left their wives under the impression that they were going to spend a fortnight in the Orkney Islands, it being considered injudicious to let them know that they visit the "Gay City" alone. They send a letter home *via* the Orkney Islands, where they have a friend in the secret; and enclose, as they think, a photo of the locality. After the package is posted they become aware that the picture enclosed is not one of the Orkney Islands, but a view of the gay Mabilie. The letter is with some difficulty extracted from the pillar-box, and this operation is watched by John Jessop, a London detective, on the look-out for a gang of hotel thieves. The plot now becomes complicated by the arrival of the wives of the two clerks. Supposing their husbands to be in the Orkney Islands, they have taken the advantage of some little business and visited Paris, intending to reach home again before their spouses return. They have a baby with them, in whose clothes are sewn fifty pounds in notes to defray the expenses of the journey. By some means the baby is lost and the scene closes in utter confusion. The second act takes us to the Champs-Élysées, and we there find the two clerks in a state of bewilderment. They are accused by the detective of stealing a letter from the post-box, and now find to their dismay that they have taken the wrong one—a missive containing a bank-note. The baby appears upon the scene, and is handed from one to another, and it eventually comes into the hands of the clerks, who discover the £50 hidden in its clothes. They are tempted to extract this in order to purchase a disguise, and so evade the clutches of the detective. Some very funny business is introduced here by a gendarme who is on the look-out for the missing child. The last scene goes back to the hotel, where the ladies are in a state of nervous excitement consequent on the loss of the baby and the £50. The two clerks enter disguised as Parisian swells, but the waiters recognise them as the delin-

quents. They, in turn, discover to their horror the presence of their wives; and when these ladies, at the instigation of the waitress, tear their false hair away and discover their husbands, the state of things becomes decidedly interesting. Further explanations follow, and Sir George learns that the mysterious couple are no other than his two head clerks. Matters are here explained, mysteries cleared up, and things are made as happy and comfortable as the most fastidious could wish.

Another play by Mr. Sims was produced two days after *The Gay City*; but it was of an entirely different nature, and was a change from gay to grave. *The Lights o' London*, a five-act drama, was produced by Mr. Wilson Barrett, at the Princess's Theatre, on September 10th, and at once achieved a brilliant and lasting success. To detail its plot would require more space than we can spare, so we must content ourselves by briefly touching upon the leading features of the play. In the first act we find that Harold Armytage, who has been disinherited and sent from his father's house, has returned from London to Armytage Hall, together with his wife, Bess, the daughter of his father's lodge-keeper, for the purpose of appealing to his father for assistance. He is roughly repulsed, however, and he mournfully leaves the place and his wife—who has been safely provided for by her father—to go on his mournful path. His return has, however, been observed by Seth Preene, a north-country poacher, who relates the circumstance to Clifford Armytage, the nephew of the old squire, who is expected to inherit the estates upon the squire's death. Fearing that Harold will be forgiven, the two villains arrange a plan by which old Armytage is robbed of his papers and jewels, and dangerously wounded. The robbery is ingeniously fixed upon Harold Armytage, and an unfortunate exclamation of the squire, "It was my son, it was my son," fixes the guilt upon



MR. WILLARD.
(*Lights o' London.*)

Harold, who is condemned to penal servitude. He escapes from jail, however, and succeeds in making his way to London; but he is tracked by the unmerciful Clifford, and once more delivered up to justice. But at the last moment the aspect of affairs are changed, through the confession of the robbery and murder by Seth Preene. The tables are turned, Harold is freed, and the villain is delivered up to justice. Of course this is only a brief outline of the play, which is one of the best, most effective, and most powerful dramas that has ever been written. Mr. Wilson Barrett plays Harold Armytage in artistic style, and with true manliness and pathos. The heroine, Bess Armytage, is represented in a very earnest and natural manner by Miss Eastlake. Mr. Walter Speakman makes a hit by his admirable and picturesque representation of Seth Preene, and Mr. E. S. Willard gives a polished, clever, and remarkably fine piece of acting as Clifford Armytage. A capital bit of comedy acting comes from Mr. George Barrett in a prominent part, and Miss Eugenie Edwards takes the part of a boy with singular success. She is a remarkably clever young actress, and her acting is noticeable for its freshness and truth to nature. The *Lights o' London* is capitally mounted, and is sure to run for months yet to come. Our pictures represent Mr. Willard as the villain, Clifford Armytage, and Mr. Speakman as Seth Preene, in the fourth act of the play—his most dramatic and effective situation.



MR. WALTER SPEAKMAN.
(*Lights o' London.*)

Reclaimed, a new comedy in four acts, by Mr. James Mortimer, adapted from *Les Vieux Garçons* of M. Sardou, was

acted at the Haymarket Theatre on the 14th of this month. Colonel Abercrombie, a pleasant, middle-aged man, and an accomplished roué, having been married early in life, and separated through his own misconduct from his young wife, becomes acquainted with a young lady, Grace Delafield. Circumstances cause her to come to his chambers, and he engages in a long conversation with her, during which her intended husband, Captain Llewellyn, having heard of her visit and having followed her, seeks admittance. Abercrombie recognises his voice, and hurries off Grace Delafield. In reply to Llewellyn's inquiry for the girl, he answers that she has not been there. Unfortunately, a handkerchief is lying on the sofa, which Llewellyn picks up and recognises as belonging to Grace. A hot encounter of words takes place, and a duel is arranged upon. The night before the meeting Abercrombie finds a letter from his wife, and notices that the crest on it is the same as on one she had received from his antagonist of the morrow. It turns out that Llewellyn is his own son under a false name. Explanations are made, and the man of the world, Abercrombie, embraces his son and his future daughter-in-law, and becomes reclaimed. Mr. Hermann Vezin deserves the greatest praise for his highly-finished and impressive acting as Colonel Abercrombie, and Miss Lydia Cowell gave a charmingly natural rendering of Grace Delafield.

The Mascotte was produced for the first time in England on the 19th at the Theatre Royal, Brighton. It was selected for the occasion of the opening of the Royal Comedy Theatre on October 15th, and its provincial success was immediately endorsed by the approval of the Metropolitan press and public. The English version of M. Audran's charming opera is written by Messrs. H. B. Farnie and R. Reece. The incidents are supposed to occur at Piomkino, an Italian seaport near the gulf of that name on the shores of the Mediterranean. Here, at a deliciously romantic farm, a superstitious, nervous, and pretentious old bachelor named Rocco is, with his shepherd, Pippo, bewailing the agricultural blight that has spread over his homestead. Whilst deploring his misfortunes and envying his neighbour's prosperity, he receives a present of some eggs from his brother, a thriving landowner, with a letter brought by a country girl, Bettina, a turkey herd. Disgusted with the message, and unaware that the buxom lass is deemed the harbinger of good fortune, Rocco commences a survey of his crops, leaving the girl with Pippo. The peasant

falls in love with the golden-haired fairy, but is surprised by the farmer and upbraided, while the maiden is ordered to pack up and quit the place. At the intervention of Pippo, Rocco reads the letter which he had overlooked, and learns from it that Bettina is a luck-bringer. The miserable farmer artfully induces the girl to remain at the farm, promising all sorts of concessions. Directly after, the impecunious Grand Duke of Piomkino, with his daughter and the royal hunting party, arrive. Laurent the Seventeenth, having accidentally divined the secret about the Mascotte, demands the fairy; the farmer, to the disgust of Pippo, allows the king to annex her to his court, and to the jingle of the mules' bells and the crack of the whip, the procession speeds to the palace. In the second act Bettina has been created a Countess. Rocco, installed chamberlain, jointly with Laurent watches over the Mascotte, relying on the legend that

“ If she loves whom she shall wed,
Then the Mascotte's power has fled.”

Pippo is frightened, and the aim of the Duke and his colleague is to prevent their intercourse; but, disguised as a saltarello dancer with a troupe of dancing girls and acrobats from Bohemia, the young shepherd renews his suit. Attributing the Mascotte's coolness to her aspiration to become Duchess, he becomes gloomy and abstracted. The go-ahead Princess Fiametta admires Pippo, and finding the lad suffering from jealousy, she proposes to marry him, and actually offers him her hand and heart. By deception, she gets her royal father's consent; and, equally angry with her lover, Bettina consents to become Grand Duchess. On the double event there falls an unexpected blow. The Prince of Pisa, furious at his rejection by the Duke's daughter, declares war against Piomkino, while Bettina and Pippo, making up the estrangement, escape in disguise from the palace. The concluding scene is in a forest glen, where the armour-clad troops are in bivouac. Owing to the luck brought by Bettina, a vivandière in Prince Fritellini's Italian forces, victory crowns the camp. At great risk Laurent, his daughter, and the farmer, disguised as Milanese minstrels, reconnoitre the enemy's encampment, and endeavour to frustrate Bettina's intentions of wedding Pippo. Laurent relents, and is in favour of the marriage, but Rocco tries to prevent it and treacherously informs the Tuscan Prince that he possesses the luck-bearer; the manœuvre is too late, for Laurent has hurried on the ceremony in the hermit's retreat. Bettina and Pippo

enter the united state and Fiametta espouses her old flame, the finale occurring amongst an assemblage of gaily attired warriors and sumptuously appparelled courtiers quite dazzling to the eye. The opera, in its English dress, which is costly and brilliant, takes a high position, and the composer has wedded light, pleasing, and pretty melodies together and hit the taste of the public with masterly effect. The choruses are vigorously sung and with perfect concord in the blending of the voices, special efficiency being observable in the choral, "Now the merry vintage," and the couplets, "Wine's the friend to wit and gladness." The page's chorus "Oh, she's charming," "Here comes the bridegroom," the soldier's chorale "Fill the can," with the recitative and accompaniment to the "Tap of the drum," and the ensemble "All is safely over," are splendidly sung.

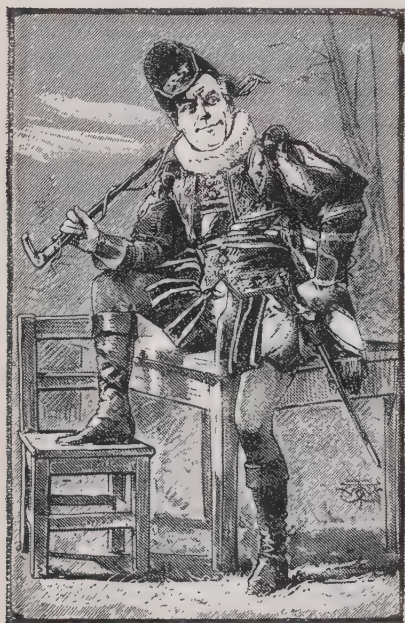
Miss Violet Cameron is to the life the country girl, artless, coy, and amiable, while her clear voice is greatly enhanced by her piquant acting and the amount of *verve* she infuses into the character, as the Countess, and again as the cantineer. She appears to great advantage, her versatility shining prominently, her saucy introduction "Hands off," at once secures applause, while the echo duet with Pippo, "When

in your eyes I look," with her sweet "Glou, Glou," is encored nightly, and her plaintive rendering of "Give me back my humble village," together with her *scena* with the baritone, "This silk attire replaces well," and the quartette, "Dost thou linger now thou hearest," are also worthy of praise. Throughout, applause testifies to the success of the fair artiste, and her imposing presence and charming countenance lend splendour to the spectacle. M. Gaillard has a fine baritone voice of great compass, and as the rugged Pippo, he is quite at home. The tinge of French accent which occasionally



MISS VIOLET CAMERON.
(*The Mascotte.*)

obtruded added much to the general effect in delivering the song of the luck-bringer. The recitative and chorus delineating the antics of the dancers was very acceptable, and for the aïretta, "Mine own," he gained an encore. Miss



MR. LIONEL BROUGH.
(*The Mascotte.*)

St. Quinten, with her sprightly demeanour, looked every inch the wilful, pert and fast daughter of the Duke, her harmonious delivery of the "Attractive Girl," "Give me the Swain," and other portions, coupled with her vivacious impersonation of the wayward woman, made her a general favourite. Mr. Lionel Brough had the cream of puns and good things to utter, and his couplets, "Wise folks have always noted nature's signs," won triple encores. Mr. Henry Bracy's singing of "Love is blind" was welcomed, and as Fritelini he received a cordial reception. Mr. T. P. Haynes as farmer Rocco was exceedingly comical, and helped to keep alive the merriment.

On September 24th, Mr. Maurice Barrymore's version of *L'Honneur de la Maison*, entitled *Honour*, was produced at the Court Theatre. The French piece is by MM. Léon Battu and Maurice Desvignes, and was first produced at the Porte St. Martin on July 6th, 1853. The leading motive of the play is extremely delicate. Twenty years before the commencement of the piece, an innocent girl has been seduced by a young officer, who quickly deserts her. She has been advised, cajoled, compelled by her mother, on learning her guilt, to marry a young manufacturer who loves her, in order to hide her shame. A son has been born, which the deluded husband has accepted as his own. But on the deathbed of the mother he has overheard the confession of his wife's fault. For the sake of the name of his daughter, born after the son, he has concealed for long years his knowledge of the fatal past. But to the son—no longer his own—he has shown no tenderness; he avoids meeting him.

And it is thus he behaves towards the gallant young officer, when he returns from an African campaign, rewarded for his bravery by the Cross of the Legion of Honour. At a ball the young man hears a slur cast on his mother's honour by a tittle-tattling old scandal-monger. The seducer, who has likewise returned from the campaign, is by circumstances mixed up in the altercation, and a challenge comes between the father and son, each unknown to the other. The unhappy mother is present, and is horror-stricken at the prospect of a fatal encounter between her beloved son and his real father. A scene follows, in which the husband informs his wife that he has long known her secret, and leaves her in order to confront the man who had ruined all his domestic happiness. Between the seducer and the husband ensues a scene of great power, in which the former is informed that it is his own son he is about to fight, and that he has no alternative but to decline the combat and apologise, at the risk of being looked on as a coward. This humiliating position the wretched father is obliged to accept; and his son quits him with words of contempt and scorn. Nothing possibly remains now but a duel between the injured husband and the man who has wronged him. After a harrowing scene, in which the mother, who really loves her husband and despises her unworthy lover, doubts which of the two has fallen, the husband returns unscathed, accepts the young man as his own son, and—all is over! Mr. John Clayton and Mr. Henry Neville played the principal characters, and the play was little more than a *succès d'estime*.

X.

OCTOBER.

The Half-way House.—*Mankind.*—*Bubbles.*—*The Foundlings.*—*Out of the Hunt.*—*False Colours.*—*Whittington and his Cat.*—*Princess Toto* at the Opera Comique.—*The Lovers of Palma.*—*Queen and Cardinal.*—*Home* at the St. James's.—*The Cape Mail.*

Still another piece by Mr. George R. Sims! This time a domestic comedy in three acts, called *The Half-way House*, which was produced at the Vaudeville Theatre on October 1st. This is evidently some of the author's earlier work, for it does not display the same ingenuity of construction nor the sympathy-winning powers of his drama. The characters are not natural, nor particularly interesting, the story proceeds in

very lame fashion, and in the dialogue consistency and common sense are over and over again sacrificed for the sake of making the unskilful laugh at verbal fireworks. The author has plenty of precedent for his course, but his talent had aroused hopes that he would have discarded unworthy means of success. The plot is exceedingly mixed, containing what is farcical and melodramatic, in addition to a large quantity of the very artificial style of comedy popular at this house; it makes, too,

such queer complications, purposeless to all appearance, as to render it an idle task attempting its relation in detail. Suffice it that we have an honourable-minded son of an impecunious and selfish squire in love with a pretty daughter of a wealthy florist, who is very vulgar and witty, and who is admitted to the squire's drawing-room to say clever things, as low comedy vulgar and witty old men do at the Vaudeville. Then we have a *London Journal* wife and sister of the squire; the wife having been,



MR. THORNE AND MISS ALMA MURRAY.
(*The Half-way House.*)

by the machinations of her sister-in-law, put in a mad-house, escapes with the assistance of the virtuous son and his lady-love, and in the end is restored to the suddenly awakened affections of her husband; the son of the impecunious squire and the daughter of the wealthy florist pair off, and the wicked sister is told to go home. There are equally important characters who bob in and out in the story. Beck, the landlord of "*The Half-way House*," and a broker's man Dell, firstly; and secondly Beck's daughter, a sort of chambermaid part, and

a character Irish girl, who tries to force her lover, a naval lieutenant, who cannot say Boh! to a goose, to ask her hand from her mother; but their proceedings are so involved that space forbids our dealing more closely with them. Mainly at fault in the play is the erratic course which what should be its interest takes. The audience are at a loss to find the intended object for their sympathy. At the ending of the first act the interest that exists is about equally divided with the persecuted mother, playing hide-and-seek round the inn-porch, and the colourless inn-keeper, who makes a point of eliminating the bailiff. The weakness of the plot is that the succeeding acts develop with aggravating plainness and that the incidents upon which so much stress was at first laid are of so little consequence that it would not have materially affected the ultimate result had they never occurred at all. Mr. Thomas Thorne gave a fairly humorous portraiture of the wealthy florist, and Miss Alma Murray was pretty and effective as the daughter. Mr. William Farren, Mr. J. G. Grahame, Mr. W. Lestocq, Miss Kate Phillips, and Miss Ella Strathmore, also gave valuable assistance.

On Monday, October 3rd, *Mankind; or, Beggar your Neighbour*, a sensational drama in seven acts, by Messrs. Paul Meritt and George Conquest, was produced at the Surrey Theatre. *Mankind* is one of the most marvellously constructed plays imaginable, and the spectator is led on through the seven acts of the drama in a state of the utmost interest and keenest excitement as the piece progresses and develops, showing the handiwork of a master dramatist and a skilled writer. It was one of the successes of the year, as it deserved to be. Mr. George Conquest played the principal part, and gave a splendid piece of character acting.

It may be noted that on the 4th of this month *The Colonel* was, by Royal command, acted at Abergeldie before her Majesty the Queen and their Royal Highnesses the Prince and Princess of Wales.

Bubbles is the title of a new and original domestic comedietta by Mr. Charles L. Fawcett, produced at the Gaiety Theatre on the 8th. It was cleverly constructed, sympathetically treated, and capitally acted. Miss Connie Gilchrist and the author played the principal parts.

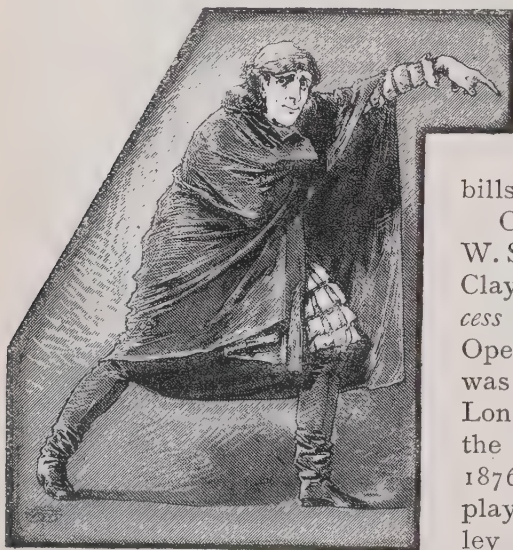
On the same evening a drama, by Mr. Leopold Lewis, entitled *The Foundlings; or, the Ocean of Life*, was produced at Sadler's Wells Theatre. It was adapted from *La Dame de la Halle*, by MM. Anicet Bourgeois and Michel Masson, which

first saw the light at the Ambigu-Comique, Paris, on February 7th, 1852. On Easter Monday of that year two English versions of the play were produced in London, one at the Lyceum and the other at the Adelphi. At the former house the drama was by G. H. Lewes ("Slingsby Laurence") and Charles Matthews, and was called *The Chain of Events*, and in it Mr. Matthews and Madame Vestris appeared. The version produced at the Adelphi was entitled *The Queen of the Market*, written by Benjamin Webster and H. C. Coape; Mrs. Keeley played the heroine in it. *The Foundlings* was much too long and wearisome, and was soon withdrawn.

Mr. Alexander Henderson opened the Royalty on the same date with two new pieces; which did not, however, succeed. The first of these was called *Out of the Hunt*. It was written by Messrs. R. Reece and T. Thorpe, and founded on *Les Demoiselles de Montfermeil*, of MM. Theodore Barrière and Victor Bernard. The other piece played on this occasion was *False Colours*, a comediotta by Mr. G. F. Pass, which was ill-received by a noisy audience.

Whittington and his Cat, by Mr. F. C. Burnand, being the second of the burlesque drama series, was produced at the Gaiety Theatre on the 15th of the month, and remained in the bills until Christmas.

On the same date Messrs. W. S. Gilbert and Frederick Clay's three-act opera, *Princess Toto*, was revived at the Opera Comique. The opera was originally produced in London, after a tour through the provinces, in October, 1876, when the Princess was played by Miss Kate Santley and the cast included Messrs. H. Cox, Marius and J. G. Taylor, and Miss L.



MR. ALFRED BISHOP.
(*Princess Toto*.)

Venne. Since then the piece has, we fancy, been slightly altered. Miss Annette Albu took the character of the Princess Toto in the revival and was very pleasing in her singing. Mr.

Alfred Bishop was also excellent in his part, and Mr. Robert Brough was exceedingly droll as Zapeter. *Princess Toto* was withdrawn from the Opera Comique after December 17th.

On October 21st *The Lovers of Palma*, a play specially written by Mr. Ross Neil for Miss Wallis, was produced at the Theatre Royal, Edinburgh. It was first acted at the Gaiety Theatre, Dublin, on September 23rd, and was afterwards re-christened and partly re-written. Bernardin de St. Pierre's *Paul and Virginia* is the foundation of the first part of Mr. Ross Neil's play, but his treatment of the piece is entirely original after the first act. *The Lovers of Palma* affords Miss Wallis an excellent part for the display of her talent and abilities as an actress of exceptional power.

Queen and Cardinal, a new and original poetical and historical play in five acts, by Mr. Walter S. Raleigh, was produced at the Haymarket Theatre on October 26th, as the opening piece for Mrs. Scott-Siddons' return to England. Unfortunately, *Queen and Cardinal* proved to be entirely unacceptable to the audience, and has to be counted amongst the failures of the year.

The St. James's Theatre reopened on the following evening with *Home* and *The Cape Mail*. The plot of the first piece does not require telling here, but some notes on Mr. T. W. Robertson's play may not be without interest to the readers of this annual. Its original is M. Emile Augier's four-act play, *L'Aventurière*, which has held a place in the French repertory since 1843. The late Mr. Robertson's adaptation was once in the possession of the present Joseph Jefferson, by whom it was being rehearsed at the Varieties Theatre, New Orleans, under the title of *Across the Continent*. But not liking the part of Colonel White, which he had intended to act himself, Mr. Jefferson returned the play to its author, together with five hundred dollars. Robertson subsequently sold it to Mr. Sothern, who improved it in the text, and produced it at the Haymarket Theatre on Thursday, January 14th, 1869. The following was the cast on that occasion:—Mr. Dorrison, Mr. Chippendale; Colonel White, Mr. E. A. Sothern; Captain Mountraffe, Mr. Compton; Bertie Thompson, Mr. Robert Astley; Dora Thornhaugh, Miss Caroline Hill; Lucy Dorrison, Miss Ione Burke; and Mrs. Pinchbeck, Miss Ada Cavendish. *L'Aventurière* was acted in the original French at the Prince of Wales's Theatre on May 11th, 1880, with Miss Geneviève Ward, Mr. H. Beerbohm-Tree, Mr. Horace Wigan, M. Marius,

and Mdlle. Herbert, in the principal characters. The play is in every way suited to the requirements of the St. James's Theatre, and the revival was successful. Mrs. Kendal acted Mrs. Pinchbeck with much grace, and Mr. Kendal played Colonel White. Mr. Hare was the Captain Mountraffe, and Mr. T. W. Robertson (son of the dramatist) appeared as Bertie Thompson. Miss Kate Bishop was a handsome representative of Dora Thornhaugh, and Miss Maud Cathcart was a charming Lucy Dorrisson. *The Cape Mail*, originally produced at Liverpool on September 23rd, is a capital little piece which affords Mrs. Kendal another opportunity for displaying her capabilities as an actress in pathetic characters. In *The Cape Mail* Mr. Clement Scott has worked into dramatic form the one strong incident from a five-act French drama, *Jeanne qui Pleure et Jeanne qui Rit*. This piece also formed the subject of a two-act play by Leicester Buckingham, entitled *The Merry Widow*, in which the heroine was played by Miss Herbert.

XI.

NOVEMBER.

A Thread of Silk.—*Mimi*.—*Dust*.—*The Modern Faust*.—*Plot and Passion* at the Haymarket.—*A Lesson*.—*Marriage Bells*.—*The Girl he left behind Him*.

A Thread of Silk, a comedy in three acts, by Mr. Arthur Matthison, was produced at the Crystal Palace on November 3rd. Though announced as a new play, it was not so, as the comedy had previously been acted under the title of *A Battle Royal* at the Alexandra Theatre, Liverpool, on November 25th, 1878, with Mrs. Howard Paul as Agnes Fleming, the part which Miss Rose Leclercq now plays so delicately and well. Not being entirely new to the stage, there is no need for us to describe the plot of *A Thread of Silk*.

Mimi, a new romantic drama in three acts by Mr. Dion Boucicault, was produced at the Court Theatre on the 7th. *Mimi* was too lachrymose and maudlin for this age, and was soon withdrawn, but its plot may be told: *Mimi*, a poor gipsy girl, has been betrayed into a mock marriage by a Cambridge student, Leo Chillingham, who has run away from college to live with the girl who believes herself to be his wife. When the play commences, they are found in a glen in Cumberland, on the eve of crossing the border, but an artist, Sandy

McElrath, discovers his old school-fellow's hiding-place, and sends word of his discovery to Leo's mother and his old sweetheart, Lady Maude Kennedy, who are conveniently stopping at an hotel close by. In answer to the summons Lady Maude arrives in the glen and persuades Leo to return with her to his mother. They depart together, and as they are leaving the scene, Mimi enters and falls prostrate at the sight. In the second act we find Leo, false to Mimi, and false to himself, celebrating his marriage with the Lady Maude. We now learn how Mimi, having been attacked by brain-fever, has lost her senses, been locked up in an asylum for persons of insane mind, and has eventually escaped therefrom. She then finds her way to London, and, of course, to Lady Maude's, where, concealed in an inner chamber, she overhears Leo declare that he no longer loves her, and as a result of this avowal from the man she loves, backed up by cold and piercing words from Lady Maude, she leaves the house, and news is presently brought that she has disappeared beside a canal. The last act brings us the restoration to Leo of Mimi, and, for no reason whatever, a painfully absurd death scene of the heroine of the piece. Miss Marion Terry played Mimi with deep pathos, but her admirable acting was useless in such a play. Leo Chillingham was acted with artistic vigour by Mr. Kyrle Bellew, and Mr. John Clayton, Mr. Henry Neville, Mr. Clifford Cooper, and Mr. Denny did their best with parts which were entirely unworthy of them. Mrs. Bernard-Beere looked handsome, and acted her character, Lady Maude, as well as possible. Miss Carlotta Addison was graceful in her small part, and Miss Carlotta Leclercq made her first appearance at this theatre as Mrs. Chillingham. Mr. Dion Boucicault acknowledged that two scenes from his drama had been inspired by Henri Mürger's *La Vie de Bohème*, but did not say that the scene in the second act, where Mimi overhears the extorted avowal of her lover's falseness to her, is very similar indeed to the scene which concludes the last act of Alfred de Musset's three-act play, *On ne Badine pas avec l'Amour*, which was acted at the Gaiety Theatre, during the visit in 1879 of the Comédie Française company to England.

On the same evening a play, called *Dust*, which met with but little better fate, was acted at the Royalty Theatre. It was adapted by Mr. Sydney Grundy from *Le Point de Mire* of MM. Labiche and Delacour. It was only performed seven times.

The Modern Faust is the title of a new and original four-act

play by Mr. Herman Merivale, produced at the Theatre Royal, Manchester, on Saturday afternoon, November 19th. It was simply written, and acted once, to enable Mr. Merivale to secure all legal rights in his novel of *Faucit of Balliol*, and cannot yet be fairly judged.*

Mr. and Mrs. Bancroft returned to their sumptuously decorated Haymarket Theatre on the 26th, when *Plot and Passion* was revived, and Mr. F. C. Burnand's version of *Lolotte* was first played. It may be taken for granted that the story of Mr. Tom Taylor's *Plot and Passion* is well known. The drama is in many respects an excellent play, but its sentiment is hardly suited to the polite personages who generally attend the Haymarket Theatre. The piece was first produced at the Olympic Theatre on Monday, October 17, 1853. Fouché was played by Sam Emery and Robson represented Desmarets. Mr. Alfred Wigan appeared as De Neuville, and Mrs. Stirling acted Marie de Fontanges. It can scarcely be said that Mr. Bancroft fully realised the character of Fouché. The impersonation lacked dignity and power. Nevertheless, he played artistically. His bearing in the difficult scene at the end of the last act was excellent. Mr. Arthur Cecil's Desmarets was colourless and vapid, and beyond a general attention to detail, not particularly noticeable or striking. Miss Ada Cavendish, who, on this occasion, made her first appearance since her return from America, met with a hearty greeting, but both she and Mr. H. B. Conway, though working well and hard, struggled against an unsympathetic audience. Mr. A. W. Pinero made his first appearance here and gave a faint touch of light comedy to his part of the Marquis de Cevennes. The minor characters were well filled and the play was capitally mounted. The dresses, designed by the Hon. Lewis Wingfield, were sufficiently handsome. That part of the programme, however, which seemed to attract most attention was Mr. F. C. Burnand's adaptation of MM. Meilhac and Halévy's *Lolotte*, which little one-act piece we may mention was written by the authors of *Frou-Frou* for Mdme. Céline Chaumont, and first produced at the Paris Vaudeville on October 4th, 1879. Mdme. Chaumont appeared in it at the Gaiety Theatre last year. Mr. Burnand has strengthened the

* Slightly altered, and called *The Cynic*, it was produced in London at the Globe Theatre on January 14th, 1882, with Mr. Hermann Vezin, Mr. Arthur Dacre, and Mr. H. Hamilton in their original characters, and Miss Litton and Miss Louise Wills also in the cast. It was played in London for the last time on February 18th, having, unfortunately, proved a failure.]

plot of the French piece, and shorn it of its offensiveness. The story of the little comedy, which is called *A Lesson*, may be noted. Lady Duncan, who has been married to a Scotchman thirty years older than herself, is going to take part in some private theatricals, and has obtained the assistance of Miss Kate Reeve, a professional actress. Lady Duncan sends her husband away so as to have leisure to attend to her instructress.

Thinking that he has had the opportunity purposely provided for him, Mr. Wentworth attempts to make love to Lady Duncan, but he is also sent away. Then Miss Kate Reeve appears and the lesson commences. As the actress, Mrs. Bancroft reminds the playgoer of bygone days, and refreshes his memory by a song and dance. The lesson progresses smoothly for a while, till Mr. Wentworth returns and renews his protestations of love. This scoundrel is no other than Miss Reeve's husband, and the actress overhears his avowal. She passionately pours out a vehement speech, and in the course of it Sir Thomas Duncan returns, and the actress, seeing that she has been listened to by the husband, remarks that that is the manner in which her pupil should act, thus teaching a lesson more than was bargained for. The little piece

is brightly written, and Mrs. Bancroft rendered her part admirably. Miss Blanche Henri played gracefully and naturally as Lady Duncan, and Mr. H. B. Conway was effective as Mr. Wentworth. Mr. C. Brookfield gave a capital little character sketch as Sir Thomas Duncan. *A Lesson* was well received, and was, for some time, a considerable attraction at this theatre.



MRS. BANCROFT.
(*A Lesson.*)

Two one-act pieces were added to the bills of the Vaudeville on the 28th. The first of these was a comediotta by Mr. Herbert Gough, entitled *Marriage Bells*. It was originally acted for one night at Bath on October 1st, and is a sympathetic little story, delicately told. *The Girl he left behind him*, a variety "conveyed from the French by Delacour Daubigny,"

the other piece played, showed much humour, and provided Mr. Thomas Thorne with a good part.

Mr. W. S. Gilbert's three-act farcical comedy, *Engaged*, was revived at the Court Theatre on November 30th. The amusing piece was originally brought out at the Haymarket Theatre on October 3rd, 1877, when it contained the following cast:—Cheviot Hill, Mr. George Honey; Belvawney, Mr. Kyrle Bellew;



MISS MEASOR.
(*Engaged*.)

Mr. Symperson, Mr. Howe; Angus Macalister, Mr. Dewar; Major McGillicuddy, Mr. Weathersby; Belinda Treherne, Miss Marion Terry; Minnie, Miss Lucy Buckstone; Mrs. Macfarlane, Miss Emily Thorne; Maggie, Miss Julia Stewart; and Parker, Miss Julia Roselle. In the present revival, Mr. Kyrle Bellew, Miss Marion Terry, and Miss Emily Thorne resumed their original characters, and Mr. Henry J. Byron played with his quiet humour the part of Cheviot Hill. A charming representative of the Scotch girl, Maggie, was found in Miss Measor, a sketch of whom our artist has drawn above.

XII.

DECEMBER.

The Black Crook.—*Foggerty's Fairy.*—*Aladdin.*—*Macfarlane's Will.*—Drury Lane Pantomime.—*Two Roses* at the Lyceum.—*The Fisherman's Daughter.*—*Pluto.*—*The Squire.*—*Taken from Life.*

The Black Crook, founded on *La Biche au Bois*, and newly arranged and re-written by Mr. Harry Paulton, was introduced at the Alhambra Theatre on December 3rd. It proved to be the very thing for the handsome building, and was one of the most gorgeous spectacular displays of the year. Splendidly put on the stage, with a capital company, handsome costumes, good ballets, and pretty music, it became at once immensely popular. Mr. Harry Paulton sustained the fun of the production by his humorous representation of a quaint character, and Miss Constance Loseby played the title rôle with good effect.

Foggerty's Fairy, the comedy which Mr. Gilbert had written for the late E. A. Sothorn, was produced at the Criterion Theatre on the 15th. Although beautifully written, and a most delightful play to read, it seemed to be too complicated for the public, and was withdrawn after the run of a month, in favour of Messrs. Doe and Matthison's amusing play, *The Great Divorce Case*.

On Christmas Eve, the third of the series of burlesque-dramas introduced at the Gaiety Theatre by Mr. John Hol-



MISS CONSTANCE LOSEBY.
(*The Black Crook.*)

lingshead was presented. Written by Mr. Robert Reece,



MISS FARREN.
(*Aladdin*.)

and called *Aladdin*, it differed very little from the ordinary Gaiety burlesques. Mr. Edward Terry played Abanazar with his accustomed spirit, Miss Farren acted *Aladdin*, and Miss Kate Vaughan the Princess Badroulbador. The grotesque drollery of the magician, the comic song of the glorified street-boy, the movement of the most graceful dancer on our stage—all were provided for, and nothing was omitted which could render *Aladdin* a success of its kind. From a spectacular point of view, there was nothing much in the burlesque beyond a clever mechanical change of scene by Mr. Hann.

At the Imperial Theatre, on the afternoon of the 26th, a new pantomime-vaudeville in three acts, by Messrs. Joseph Mackay and

Henri Agoust, entitled *Macfarlane's Will*, was played. To describe its plot is an almost impossible and certainly a useless task. Suffice it to say that the piece contained plenty of fun and served as the vehicle for a display of some capital pantomimic and humorous acting by M. Agoust and his troupe.

The pantomime of *Robinson Crusoe*, written by Mr. E. L. Blanchard, and produced on boxing-night at Drury Lane by Mr. Augustus Harris, is, probably, the biggest and most successful thing of its kind that has been seen on the boards of our national theatre. Scenery of surpassing splendour, magnificent costumes, and an unrivalled company of actors and actresses were united in gaining the triumph of the season. The outlay upon the production before it was seen by the

public was stated to have been more than ten thousand pounds; but this heavy expenditure was soon recouped by the enormous audiences drawn to witness this capital pantomime. Miss Fanny Leslie, who is represented in our picture, played with grace and vivacity as the hero, and Miss Amalia was a clever Polly. Mr. Arthur Roberts and Mr. James Fawn, two really clever comedians, joined with Mr. Harry Nicholls in keeping alive the merriment and fun of the thing, and Mr. Harry Jackson appeared as a cockatoo. Other excellent artists were also in the cast, and we may safely say that nothing more complete in its way than the Drury Lane pantomime of *Robinson Crusoe* has yet been seen.

The revival of Mr. James Albery's charming comedy, *Two Roses*, brought, as might have been expected, an enthusiastic audience to Mr. Irving's enlarged and newly decorated theatre. The piece itself proved most acceptable, and the reappearance of Mr. Irving was greeted with loud and prolonged applause. The *Two*



MR. EDWARD TERRY.
- (*Aladdin*.)

Roses, it may be noted, was first brought out on June 4, 1870, at the Vaudeville Theatre, under the management of Messrs. Montague, James, and Thorne. Mr. Irving then, as now, played the part of Digby Grant; Mr. Thorne acted Caleb Deecie; Mr. H. J. Montague appeared as Jack Wyatt; Mr. George Honey represented Our Mr. Jenkins; and Miss Amy Fawsitt took the part of Lottie. Sad to say, the three latter artists have passed out of the land of the living; Mr. Thomas

Thorne is otherwise engaged; and in the present revival the only member of the original cast is the talented manager-actor of the Lyceum. Mr. Irving's performance of the selfish, arrogant, hypocritical Digby Grant has been elaborated and made perfect in every detail, with a result as artistic, brilliant, and as perfect as could be desired. As Caleb Deecie,

Mr. George Alexander, though not catching the exact spirit of the part, is manly, earnest, and, possessing a good appearance, wins the favour of the audience by his impersonation. Mr. W. Terriss plays Jack Wyatt with his accustomed ease and artistic vigour, and a pleasant representative of Mr. Furnival, the solicitor, is found in our old favourite, Mr. Howe. Mr. David James appears in his old, though not original, part of Our Mr. Jenkins, and meets with a warm reception and storms of well-merited applause for his amusing rendering of the character. Miss Helen Matthews and Miss Winifred Emery appear as the Two Roses, and act charmingly. Our illustrations represent Mr. Irving as Digby



MISS FANNY LESLIE.
(*Robinson Crusoe*.)

Grant and Mr. James as Our Mr. Jenkins, in the last act of *Two Roses*.

The Fisherman's Daughter, a drama in two acts, by Mr. Charles Garvice, was played at the Royalty Theatre on the 26th. It was neatly put together, and, though many of the situations in the piece were improbable, it afforded opportunity for some excellent acting by Miss Hilda Hilton, Miss Evelyn, Mr. Charles Glenney, and Mr. F. Everill. *Pluto*, a new version, by Mr. Byron, of an old burlesque, was the principal attraction of the evening, and seemed to hit the taste of the audience.

Popular music, pretty faces, beautiful dresses, and a smartly written book go a long way in this class of amusement, and these elements being all included in the burlesque, it only remains to state that Miss Lydia Thompson made a lively and captivating Orpheus, dancing, singing, and punning as merrily as ever; that Miss Wadman was a pretty Eurydice, Miss Trevor a highly amusing Clotilda, Miss Maud Taylor an interesting Proserpine, and that Miss Ella Chapman danced and played upon the banjo to the delight of the audience. Mr. W. J. Hill bore the task of amusing the audience.

The fresh, breezy atmosphere of *The Squire*, the new three-act play produced at the St. James's Theatre



MR. IRVING AND MR. JAMES.
(*Two Roses.*)

on the 29th, carries us away from the busy world and takes us into scenes of charming rural life. The play is redolent of country air and pure domestic scenes that are a relief from the everyday incidents of a town life, and as hearty and welcome as they are fresh and singularly pleasing. The principal characters in Mr. Pinero's piece are strikingly like those in Mr. Thomas Hardy's novel, *Far from the Madding Crowd*—a fact about which there has been much discussion. Its plot is this: Kate

Verity is the "Squire" of a country village, and has been married a year to Lieutenant Thorndyke, but the marriage has been

kept secret to enable the Lieutenant to retain his income, which in the event of his marriage becoming known would be cut off. Cogent reasons for the marriage being announced, induce Thorndyke to inform his mother, but on the eve of his so doing his first wife, whom he had thought dead, sends a message, by means of the parson, to inform Kate Verity that she is still alive; consequently the poor "squire" is in an extremely awkward predicament, from which she is rescued by the timely death of



MR. GEORGE ALEXANDER.
(*Two Roses.*)

her husband's first wife. This, briefly put, is the thread upon which the admirable play is based. No need to say how skilfully the plot is worked out, and how wonderfully *The Squire* is constructed. The characters are most cleverly drawn, and are very capitally acted. Of course Mrs. Kendal plays the arduous rôle of Kate Verity, and acts with charming grace and delicacy in a very difficult part. Lieutenant Thorndyke is acted by Mr. Kendal with gentlemanly ease, and Mr. Hare plays the village parson, and gives a capital sketch. Another good character part is assumed by Mr. Macintosh with rare artistic effect, and Mr. T. N. Wenman gives a fine, manly impersonation of a faithful lover. Miss Ada Murray and Mr. T. W. Robertson also help to complete the valuable cast, and minor parts are efficiently filled by Miss

Brereton and Messrs. Brandon, Martin, and C. Steyne. *The Squire* is admirably mounted, and the scene of the first act is a capital set, worthy of special praise. The incidental music to the piece has been composed by Mr. Frederic Clay.

The last night of the year brought us the production at the Adelphi Theatre of Mr. Henry Pettitt's five-act drama, *Taken*



MISS LYDIA THOMPSON AND MR. W. J. HILL.
(*Pluto.*)

from Life. This is no direct imitation of any play that has gone before it, and it can be enjoyed, and heartily, by all who have become excited or tearful over *New Babylon*, *The World*, *Youth*, *Never too Late to Mend*, *The Lights o' London*, or *Mankind*. A simple story of love and persecution is told in a very direct and telling manner, and with

language superior to that generally found in plays that do not come from authors like Charles Reade or Dion Boucicault. The great sensation scene is the explosion at Clerkenwell prison, where the hero is played by Mr. Charles Warner. The most artistic and cleverest scene in a dramatic sense is, however, that of the murder, in which most ingeniously the hard-worked



MRS. KENDAL.
(*The Squire.*)

artist is made to look like the murderer of his wife's brother. The great merit of the play is that it is direct, simple, and uninvolved. Vice and virtue are painted in bright and alluring colours, and the act-

ing throughout is spirited and natural. It is an Adelphi drama of the old pattern carefully adapted to modern taste. There is no better actor at present on the stage to carry a play of this kind through than Mr. Charles Warner, and he has, to assist him, Miss Gerard, who is becoming as successful in melodrama as she is clever in comedy. Mr. E. Price and Mr. Beveridge share in the honours of the evening; and two strong dashes of colour put in by artists, are the parts taken by Mr. Proctor—an excellent and all too short sketch—and Mr. F. Thorne, brother of the popular manager of the Vaudeville.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER 31ST, 1880, TO DECEMBER, 31ST, 1881.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

JANUARY, 1881.

3rd. Lyceum. First Performance.

THE CUP.

Tragedy in Two Acts, by ALFRED TENNYSON.

Galatians.

Synorix Mr. Irving.
Sinnatus Mr. Terriss.
Attendant Mr. Harwood.
Boy Miss Brown.
Maid Miss Harwood.
Phæbe Miss Pauncefort.
Camma Miss Ellen Terry.

Romans.

Antonius Mr. Tyars.
Publius Mr. Hudson.
Nobleman Mr. Matthison.
Herald Mr. Archer.

8th. St. James's. First Performance in London.

THE MONEY-SPINNER.

New and Original Comedy-Drama in Two Acts, by ARTHUR W. PINERO. First produced at the Prince's Theatre, Manchester, November 5th, 1880.

Lord Kengussie .. Mr. W. H. Kendal.
Baron Croodle .. Mr. Hare.
Harold Boycott .. Mr. John Clayton.
Fules Faubert .. Mr. Mackintosh.
Porter Mr. De Verney.
Millicent Boycott .. Mrs. Kendal.
Dorinda Croodle .. Miss Kate Phillips.
Margot Mrs. Gaston Murray.

15th. Olympic. First Performance.

LOLA; or, the Belle of Baccarato.

New and Original Comic Opera in Two Acts. Libretto by FRANK MARSHALL. Music by ANTONIO ORSINI.

Alexis Mr. E. Rosenthal.
Polonikoff Mr. H. Lewens.
Bobiski Mr. M. Bentley.
Tigerkoffaki .. Mr. Gordon Rae.
Edgardo de Toros .. Mr. Henry Walsham.
Reginald Vere de Vere .. Mr. De Lange.
Lord Adolphus .. Mr. Weathersby.
Honourable Launcelot .. Master Jones.
First Citizen .. Mr. Mowbray.
Waiter Mr. Williams.
First Sailor .. Mr. Rylands.
Trumpeter .. Mr. Onwhyn.
Reporter Mr. Grundy.

Lola de Florez .. Miss Elinor Loveday.
Priscilla de Montmorency .. Miss Everard.
Lady Lambkin .. Miss Alice Mowbray.
Julia Miss Doreen O'Brien.
Emily Miss Rose Roberts.
Lizette Miss Cora Saville.
First Citizeness .. Miss Edrof.

24th. Criterion. First Performance.

BRAVE HEARTS.

A Domestic Story in Two Acts, by ARTHUR MATTHISON.

The Marquis de Château Laroche } Mr. H. Beerbohm-Tree.
Mr. H. Robins .. Mr. W. Blakeley.
Albert Robins .. Mr. C. H. Glenney.
Tibbets Mr. G. Giddens.
Mrs. Sanderson .. Mrs. Alfred Mellon.
Dorine Miss Mary Rorke.

26th. Globe. First Performance.

LA BELLE NORMANDE.

Musical Buffoonery in Three Acts, by ALFRED MALTBY and R. MANSELL. Music by VASSEUR & GREVÉ.

Armand Mr. F. H. Celli.
Epinard Mr. H. Paulton.
Farouche Mr. A. Maltby.
Batifol Mr. Furneaux Cook.
Julian Picardeau .. Mr. Chas. Ashford.
The Registrar-General .. Mr. Fred Clifton.
Lafitte Mr. A. H. Forrest.
Sangsterre Mr. H. Ryde.
Kristie Mr. Hunt.
Eglantine Miss Kate Munroe.
Margot Madame Amadi.
Titine Miss Kate Lee.
Pierre Miss Byron.
First Mate Miss Clara Graham.
Cabin Boy Miss Comyns.
Madame Pondicherry .. Miss Maria Davis.

29th. Vaudeville. First Performance.

DIVORCE.

Farcical Comedy, in Three Acts, adapted from the French by ROBERT REECE.

Mr. Popplejohn .. Mr. John Maclean.
Samuel Buckham .. Mr. Thomas Thorne.
Justinian Cato Buckham .. Mr. J. G. Grahame.
Strutt Mr. W. Lestocq.
Tap Mr. W. Hargreaves.

<i>Mrs. Popplejohn</i>	Miss Kate Bishop.
<i>Alma Day</i> ..	Miss Marie Illington.
<i>Charlotte</i> ..	Miss Cicely Richards.
<i>Bunch</i> ..	Miss Lydia Cowell.

FEBRUARY.

2nd. Prince of Wales's. First Performance.

THE COLONEL.

New Comedy in Three Acts, by F. C. BURNAND, founded on "Le Mari à la Campagne."

<i>Col. Woottweell</i>	} Mr. Coghlan.
<i>W. Wood, U.S. Cavalry</i> ..	
<i>Richard Forrester</i>	Mr. W. Herbert.
<i>Lambert Streyke</i>	Mr. James Fernandez.
<i>Basil Giorgione</i>	{ stone.
<i>Edward Langton</i>	
<i>Mullins</i> ..	Mr. Rowley.
<i>Parke</i> ..	Mr. Charles Cecil.
<i>Romelli</i> ..	Mr. Ly Graham.
<i>Lady Tompkins</i>	Mrs. Leigh Murray.
<i>Olive</i> ..	Miss Myra Holme.
<i>Nellie</i> ..	Miss C. Grahame.
<i>Mrs. Blyth</i> ..	Miss Amy Roselle.
<i>Goodall</i> ..	Miss Houston.

5th. Haymarket. Revival.

MASKS AND FACES.

Original Comedy, by CHARLES READE and TOM TAYLOR.

<i>Sir Charles Pomeroy</i> ..	} Mr. H. B. Conway.
<i>Ernest Vane</i> ..	
<i>Colley Cibber</i> ..	Mr. Arthur Dacre.
<i>James Quin</i> ..	Mr. Arthur Cecil.
<i>James Quin</i> ..	Mr. Teesdale.
<i>Triplet</i> ..	Mr. S. B. Bancroft.
<i>Mr. Snarl</i> ..	Mr. Kemble.
<i>Mr. Soaper</i> ..	Mr. C. Brookfield.
<i>Lysimachus</i> ..	Miss Kate Grattan.
<i>James Burdock</i>	Mr. Stewart Dawson.
<i>Colander</i> ..	Mr. Smedley.
<i>Houndson</i> ..	Mr. Dean.
<i>Peg Woffington</i>	Mrs. Bancroft.
<i>Mabel Vane</i> ..	Miss Marion Terry.
<i>Kitty Clive</i> ..	Miss Wade.
<i>Mrs. Triplet</i> ..	Mrs. Canninge.
<i>Roxalana</i> ..	Miss Mabel Grattan.

14th. Royalty. First Performance.

PEGGY.

New and Original Drama in Three Acts, by JOSEPH MACKAY.

<i>Peggy</i> ..	Miss Kate Lawler.
<i>Granny O'Flanagan</i> ..	} Miss Harriet Coveney.
<i>Miss Amelia Pentycost</i> ..	
<i>Miss Amelia Pentycost</i> ..	Miss Amy Crawford.

<i>Mrs. Duffy</i> ..	Miss F. Lavender.
<i>Lady Letitia</i> ..	Miss De Cguvigne.
<i>Betsy Byrne</i> ..	Miss Sylvia Grey.
<i>Lady Honoria</i> ..	Miss B. Young.
<i>Mrs. Brucciani</i>	Miss St. Clare.
<i>Mrs. Cadworm</i>	Miss Ruth Francis.
<i>General Pentycost</i>	Mr. S. Dallas.
<i>Jemmy Johnson</i>	Master Lock
<i>Smith</i> ..	Mr. H. Martell.
<i>Lord Ronald</i>	} Mr. Kelcey.
<i>Scowry</i> ..	
<i>M'Nab</i> ..	Mr. E. T. Stanley.
<i>Bedford</i> ..	Mr. Marshall.
<i>Beppo Spartolotti</i>	Mr. Frank Cooper.
<i>Dr. Ulysses Molloy</i>	Mr. E. Righton.

21st. Alexandra, Liverpool. First Performance.

GENTLE GERTRUDE.

New and Original Satire in One Act, by T. EDGAR PEMBERTON. Music by T. ANDERTON.

<i>Giles Gowkrodger</i>	Mr. W. Hogarth.
<i>Sir Guy de Montford</i> ..	} Mr. Edward Saker.
<i>Mrs. Gowkrodger</i>	
<i>Gertrude</i> ..	Miss P. Poland.
	Mrs. Edward Saker.

28th. Grand Theatre, Leeds. First Performance.

COAL-ITION.

New and original Comedietta in one Act, by THOS. H. HARDMAN and HERBERT NORTH.

<i>Duke Yonge</i> ..	Mr. Fred. Desmond.
<i>Major Senior</i> ..	Mr. W. H. Day.
<i>Waiter</i> ..	Mr. A. Murray.
<i>Phæbe Lovewell</i>	Miss Rosie St. George.
<i>Grace Little</i> ..	Miss M. Hunt.

MARCH.

10th. Vaudeville. First Performance.

TOM PINCH.

Comedy in Three Acts, by JOSEPH DILLEY and LEWIS CLIFTON.

<i>Seth Pecksniff</i> ..	Mr. William Farren.
<i>Martin Chuzzlewit</i> ..	} Mr. John Maclean.
<i>John Westlock</i> ..	
<i>Mark Tapley</i> ..	Mr. W. Lestocq.
<i>Martin Chuzzlewit, jun.</i> ..	} Mr. J. G. Grahame.
<i>Tom Pinch</i> ..	
<i>Mary Graham</i> ..	Miss Kate Bishop.
<i>Charity</i> ..	Miss Sophie Larkin.
<i>Mercy</i> ..	Miss Cicely Richards.
<i>Ruth</i> ..	Miss Lydia Cowell.
<i>Jane</i> ..	Miss E. Palmer.

14th. Adelphi. First Performance.

MICHAEL STROGOFF.

Drama in a Prologue and five Acts, adapted by HENRY J. BYRON from the French of D'ENNERY and JULES VERNE.

<i>Michael Strogoff</i> ..	Mr. Charles Warner.
<i>Ivan Ogareff</i> ..	Mr. James Fernandez.
<i>Governor of Moscow</i> ..	Mr. J. A. Rosier.
<i>General Kiezo</i> ..	Mr. T. A. Palmer.
<i>Aide-de-Camp</i> ..	Mr. E. Blandford.
<i>John Blunt</i> ..	Mr. Henry J. Byron.
<i>M. Jollivet</i> ..	Mr. F. W. Irish.
<i>Feofar</i> ..	Mr. Howard Russell.
<i>Chief of Police</i> ..	Mr. M. Byrnes.
<i>An Innkeeper</i> ..	Mr. H. Proctor.
<i>Passport Agent</i> ..	Mr. G. H. Jones.
<i>Telegraph Clerk</i> ..	Mr. E. J. Henley.
<i>Tartar Chief</i> ..	Mr. R. H. Lingham.
<i>Officer</i> ..	Mr. W. H. Perrette.
<i>First Traveller</i> ..	Mr. R. M. Archer.
<i>First Fugitive</i> ..	Mr. Barkly.
<i>A Gipsy</i> ..	Mr. Ives.
<i>The Grand Duke</i> ..	Mr. A. H. Warren.
<i>General Verouzo</i> ..	Mr. Robinson.
<i>Aide-de-Camp</i> ..	Mr. E. West.
<i>Olga Strogoff</i> ..	Mrs. Hermann Vezin.
<i>Sangarre</i> ..	Mrs. Bernard-Brere.
<i>Nadia Fedor</i> ..	Miss Gerard.

14th. Imperial. First Performance.

A LYRICAL LOVER.

Comedietta in one Act, by H. SAVILE CLARKE.

<i>Alice Fane</i> ..	Miss Ethel Hope.
<i>Frank Greville</i> ..	Mr. E. B. Norman.

14th. Drury Lane. First Performance.

THE STORES.

Co-opera in one Act, by EDWARD ROSE and AUGUSTUS HARRIS. Music by SIGNOR BUCALOSSI.

<i>A Cabinet Minister</i> ..	Mr. Walter Pelham.
<i>His Daughter</i> ..	Miss Kathleen Corri.
<i>Leader of Fashion</i> ..	Mr. Douglas Cox.
<i>An Admiral</i> ..	Mr. Broughton.
<i>A General</i> ..	Mr. Gregory.
<i>A Bishop</i> ..	Mr. B. Bucalossi.
<i>Secretary</i> ..	Mr. De Lange.

14th. Royal, Leicester. First Performance.

YOUNG DICK WHITTINGTON.

Burlesque, by J. WILTON JONES.

<i>Alderman Fitzwarren</i> ..	Mr. Owen Dacroy.
<i>Young Dick Whittington</i> ..	Miss Nellie Bouverie.
<i>Old Tom</i> ..	Master McGrath.

<i>Giles</i>	Mr. Frank G. Venimore.
<i>Captain Mainbrace</i> ..	Miss Maggie Lewis.
<i>Jack Tiller</i> ..	Miss E. Welbourne.
<i>Ben Boltrope</i> ..	Miss M. Willyams.
<i>Bill Ugly</i> ..	Mr. Norton.
<i>Joe Deadlight</i> ..	Mr. Shepherd.
<i>Alice Fitzwarren</i> ..	Miss Susan Rignold.
<i>Sarah</i>	Mr. Fred J. Stimson.

26th. Court. Revival.

ROMEO AND JULIET.

<i>Escalus</i>	Mr. Brian Darley.
<i>Paris</i>	Mr. Norman Forbes.
<i>Montague</i>	Mr. E. Butler.
<i>Capulet</i>	Mr. Clifford Cooper.
<i>Romeo</i>	Mr. Forbes Robertson.
<i>Mercutio</i>	Mr. Wilson Barrett.
<i>Benvolio</i>	Mr. E. B. Norman.
<i>Tybalt</i>	Mr. Edward Price.
<i>Friar Laurence</i> ..	Mr. John Ryder.
<i>Balthazar</i>	Mr. Neville Doone.
<i>Gregory</i>	Mr. W. P. Grainger.
<i>Abram</i>	Mr. F. W. Phipps.
<i>An Apothecary</i> ..	Mr. G. W. Anson.
<i>Peter</i>	Miss J. Clifford.
<i>Page to Paris</i> ..	Miss Blanche Garnier.
<i>Lady Montague</i> ..	Miss M. A. Giffard.
<i>Lady Capulet</i> ..	Madame Helena Modjeska.
<i>Juliet</i>	Miss R. G. Le Thière.
<i>Nurse to Juliet</i> ..	

28th. Alhambra. First Performance.

JEANNE, JEANNETTE, AND JEANNETON.

Comic Opera in a Prologue and Three Acts, adapted from the French by R. REECE. Music by P. LACOME.

<i>Jeanne</i>	Miss Alice May.
<i>Jeannette</i>	Miss St. Quinten.
<i>Jeanneton</i>	Miss Constance Loseby.
<i>Clorinde</i>	Miss Ivanova.
<i>Florine</i>	Miss May Jamieson.
<i>Celine</i>	Miss San Martino.
<i>Marquis de Noce</i> ..	Mr. W. H. Woodfield.
<i>Prince de Soubise</i> ..	Mr. W. S. Penley.
<i>Briolet</i>	Mr. Fred. Leslie.
<i>La Grenade</i>	Mr. Kelleher.
<i>D'Auberval</i>	Mr. A. Collini.
<i>Officer</i>	Mr. C. Power.
<i>Jacquot</i>	Mr. Sweetman.
<i>Notary</i>	Mr. Redmond.

28th. Royalty, Glasgow. First Performance.

CORSICAN BROTHER-BABES IN THE WOOD.

Burlesque by G. R. SIMS.

<i>Fabian and Louis</i> ..	Mr. George Walton.
<i>The Twin</i>	Mr. Geo. R. Budd.

<i>Chateau Renaud</i>	Mr. Alfred Hemming.
<i>Alfred Meynard</i>	Miss Retta Walton.
<i>Colonna</i>	Mr. John Walton.
<i>Montgiron</i> ..	Miss Elsie Cameron.
<i>Bella</i>	Miss Clara St. Clair.
<i>Eva</i>	Miss Harriet Walton.
<i>Mephisto</i>	{ Miss Sophie Fair- brother.
<i>Madame dei</i>	{ Mr. Devereux Linton.
<i>Franchi</i>	
<i>Emmie de L'Es-</i>	{ Miss Carlotta Zerbin.
<i>parre</i>	

APRIL.

2nd. Princess's. First Performance.

BRANDED.

Drama in Five Acts, by RICHARD LEE.

<i>Roland Lacroix</i>	{ Mr. Henry Neville.
<i>Monsieur Ferron</i>	
<i>Colonel St. Cyr.</i>	Mr. F. Archer.
<i>Corporal Paul</i> ..	{ Mr. William Red- mund.
<i>Sergeant Verjui-</i>	{ Mr. J. S. Hewitt.
<i>ceau</i>	
<i>Monsieur Leseque</i>	Mr. John Beauchamp.
<i>Ichabod Krantz</i>	Mr. Henry Evans.
<i>Zoille</i>	Mr. Arthur Estcourt.
<i>Mouche</i>	Mr. John Gardiner.
<i>Grenier</i>	Mr. Chamberlain.
<i>Zlik</i>	Master Barry.
<i>Père Gérôme</i> ..	Mr. Walton Avondale.
<i>Sergent de Ville.</i>	Mr. Stirling.
<i>Lucian Lacroix</i> ..	Little Miss Bunch.
<i>Lucian Ferron</i> ..	Mr. C. Sidney.
<i>Jules Laurelle</i> ..	Little Katie Barry.
<i>Jules Laurelle</i> ..	Mr. F. Charles.
<i>Muraille</i>	Mr. Arthur Greville.
<i>Grosjean</i>	Mr. Wallace.
<i>Wurms</i>	Mr. Allen Thomas.
<i>First Warder</i> ..	Mr. Anderson.
<i>Second Warder</i> ..	Mr. Proctor.
<i>Lina</i>	Miss Caroline Hill.
<i>Little Corinne</i> ..	Little Katie Neville.
<i>Mdlle. Corinne</i>	{ Miss Maud Milton.
<i>Laurelle</i>	
<i>Hagar</i>	Mrs. Huntley.
<i>Madame Verjui-</i>	{ Mrs. Lyons.
<i>ceau</i>	

11th. Prince of Wales's. First Performance.

GLASS HOUSES.

Comedy in Three Acts, by Fred W. BROUGHTON.

<i>Wingleton</i>	{ Mr. Fred J. Stimson.
<i>Wobbs, Esq.</i>	
<i>Sidney Nugent</i> ..	Mr. Owen Dacroy.
<i>Fred West</i>	Mr. E. W. Bretton.
<i>Dan Mellon</i> ..	Mr. F. C. Venimore.
<i>Cora Wobbs</i> ..	Miss Susan Rignold.
<i>Mary Mellon</i> ..	Miss Maggie Lewis.
<i>Mrs. Nugent</i> ..	{ Miss Camille West- ropp.

16th. Lyceum. Revival.

THE BELLE'S STRATAGEM.

Comedy by Mrs. COWLEY, compressed into Three Acts.

<i>Doricourt</i>	Mr. Irving.
<i>Hardy</i>	Mr. Howe.
<i>Flutter</i>	Mr. W. Terriss.
<i>Saville</i>	Mr. Pinero.
<i>Villiers</i>	Mr. Elwood.
<i>Courtall</i>	Mr. Tyars.
<i>Sir George Touch-</i>	{ Mr. Beaumont.
<i>wood</i>	
<i>Gibson</i>	Mr. Clifford.
<i>Pilgrim Mask</i> ..	Mr. Hudson.
<i>Mountbank</i> ..	Mr. Carter.
<i>Servant</i>	Mr. Marion.
<i>Mrs. Rackett</i> ..	Miss Sophie Young.
<i>Lady Touchwood</i>	Miss Barnett.
<i>Letitia Hardy</i> ..	Miss Ellen Terry.

16th. Globe. First Performances.

SEEING FROU-FROU.

Comedy in One Act, by ALFRED MURRAY.

<i>Augustus Perkins</i>	Mr. C. Ashford.
<i>Samuel Pribble</i>	Mr. G. Temple.
<i>Sir George Tal-</i>	{ Miss K. Percival.
<i>boys</i>	
<i>Lewis Littlego</i> ..	Miss E. Weathersby.
<i>Bodger</i>	Mr. J. Anderson.
<i>Vavasour</i>	Mr. H. Tempest.
<i>Mrs. Perkins</i> ..	Miss Evelyn.
<i>Mrs. Pribble</i> ..	Miss Avondale.
<i>Miss Flo. Bodger</i>	Miss Comyns.
<i>Miss Kate Bodger</i>	Miss F. Thornton.
<i>Miss Davis</i> ..	Miss C. Graham.
<i>Miss Jones</i> ..	Miss Melnotte.

LA BOULANGÈRE.

Comic Opera in Three Acts, adapted from the French by H. B. FARNIE. Music by OFFENBACH.

<i>Louis XV.</i> ..	Miss Maud Taylor.
<i>Margot</i>	Madame Amadi.
<i>Toinette</i>	Miss Wadman.
<i>Jacqueline</i> ..	Miss Evelyn.
<i>Valpré</i>	Miss Clara Graham.
<i>Delorme</i>	Miss Ruth Avondale.
<i>Arnaud</i>	Miss K. Percival.
<i>Varennas</i>	Miss Dubois.
<i>Agio</i>	Miss Melnotte.
<i>De la Prime</i> ..	Miss Couteur.
<i>De la Hausse</i> ..	Miss Calaway.
<i>De la Baisse</i> ..	Miss Weathersby.
<i>Navette</i>	Miss Percy.
<i>Carotte</i>	Miss Julie Gompertz.
<i>Madame de Para-</i>	{ Miss Comyn.
<i>beres</i>	
<i>Madame de Pha-</i>	{ Miss P. Horton.
<i>laris</i>	
<i>Bernadille</i>	Mr. F. Celli.
<i>Flam</i>	Mr. H. Paulton.
<i>Muffe</i>	Mr. C. Ashford.
<i>Coquebert</i>	Mr. Mansfield.

<i>Captain of the Watch</i>	} Mr. Stepman.
<i>Commissary</i>	
<i>Minette</i>	Mr. G. Temple.
<i>Pic-Pus</i>	Mr. Wilkinon.
<i>Gargarotte</i>	Mr. Lucas.
	Mr. Perry.

16th. Sadler's Wells. First Performance.

HIS WIFE.

Play in Five Acts, by H. A. JONES.

<i>Margaret Field</i>	Miss Bateman.
<i>Colonel Forester</i>	Mr. E. H. Brooke.
<i>Sir Wemyss</i>	} Mr. Edmund Lyons.
<i>Christy</i>	
<i>Rev. Michael</i>	} Mr. J. D. Beveridge.
<i>Christy</i>	
<i>Dicky Bool</i>	Mr. William Younge.
<i>Edward Jasper</i>	Mr. E. F. Edgar.
<i>Nat Riddell</i>	Mr. Redwood.
<i>Harry Redwood</i>	Mr. R. Lyons.
<i>Dr. Sprottle</i>	Mr. G. Canninge.
<i>Dr. Hardy</i>	Mr. Wheatcroft.
<i>Larkins</i>	Mr. Eversley.
<i>Barby Huggitt</i>	Miss Laura Lindon.
<i>Mrs. Puckram</i>	Mrs. John Carter.
<i>Mrs. Bailie</i>	Miss Ashford.
<i>Nelly Christy</i>	Miss Kate Pattison.

18th. Garrick. First Performance.

DOCTOR DORA.

Comedietta in One Act, by FRED W. BROUGHTON and HENRY PETTIT.

<i>Jack Dornton</i>	Mr. Horatio Saker.
<i>Mrs. Lennard</i>	Miss Bessie Harrison.
<i>Dora Savile</i>	{ Miss Florence Har-
	ington.

18th. Alexandra, Liverpool. First Performance.

THE LITTLE STRANGER.

Farce in One Act, by JOSEPH DERRICK.

<i>Amos Bullfinch</i>	Mr. Joseph Derrick.
<i>Adolphus Pincher</i>	Mr. A. Murray.
<i>Rufus Dovetail</i>	Mr. J. Nelson.
<i>Sergeant Nailer</i>	Mr. Jones.
<i>Maria</i>	Miss Rosie St. George.
<i>Barbara</i>	Miss M. Hunt.
<i>Betsy Jane</i>	Miss E. Kean.

18th. Old Theatre Royal, Bristol. First Performance.

A WILD LOVE; or, EAGLE WALLY.

Romantic drama in a Prologue and Five Acts, adapted from W. VON HILLERN'S, "Die Geier-Wally."

<i>Nicholas Hertz</i>	Mr. A. S. Stewart.
<i>Benedict Hertz</i>	Mr. F. H. Herbert.
<i>Lorenz Hertz</i>	Mr. E. P. Temple.
<i>Stromberg</i>	Mr. J. Harford.
<i>Vincent Gellner</i>	Mr. W. H. Brougham.

<i>Mayor</i>	Mr. J. Vollaire.
<i>Joseph Muller</i>	Mr. Joseph Carne.
<i>Frantz</i>	Mr. G. Wilkinon.
<i>The Priest Sölden</i>	Mr. E. Matthews.
<i>Landlord</i>	Mr. Trotman.
<i>Lisbeth</i>	Miss Bessie Heath.
<i>Afra</i>	Miss Mary Griffiths.
<i>Anne</i>	Miss May Murray.
<i>Lina</i>	Miss Clara Doyle.
<i>Wallburga</i>	} Miss Linda Dietz.
<i>Stromberg</i>	

23rd. Opera Comique. First Performance.

PATIENCE; or, BUNTHORNE'S BRIDE.

Comic Opera in Two Acts, by W. S. GILBERT and ARTHUR SULLIVAN.

<i>Reginald Bun-</i>	} Mr. George Grossmith.
<i>thorne</i>	
<i>Archibald Gros-</i>	} Mr. Rutland Barring-
<i>venor</i>	
<i>Mr. Buntthorne's</i>	} Mr. G. Bowley.
<i>Solicitor</i>	
<i>Colonel Calverley</i>	Mr. R. Temple.
<i>Major Mugaratroyd</i>	Mr. F. Thornton.
<i>Lieut. the Duke</i>	} Mr. Durward Lely.
<i>of Dunstable</i>	
<i>The Lady Angela</i>	Miss Jessie Bond.
<i>The Lady Saphir</i>	Miss Julia Gwynne.
<i>The Lady Ella</i>	Miss Fortesque.
<i>The Lady Jane</i>	Miss Alice Barnett.
<i>Patience</i>	Miss L. Braham.

23rd. Prince of Wales's, Liverpool. First Performance.

MOTHER-IN-LAW.

Frivolous Comedy in Three Acts, by GEORGE R. SIMS.

<i>Major M'Turtle</i>	Mr. Julian Cross.
<i>Talfourd Twigg</i>	Mr. A. Hemming.
<i>Mr. Pounceby</i>	Mr. George Walton.
<i>Percy D'Almaine</i>	Mr. Gerald Moore.
<i>Fannaway</i>	Mr. John Walton.
<i>Jorrocks</i>	Mr. G. R. Budd.
<i>Mrs. M'Turtle</i>	Miss Sallie Turner.
<i>Rosa Matilda</i>	Miss Ethel Castleton.
<i>Topsey Grey</i>	Miss Retta Walton.
<i>Mrs. Pounceby</i>	Miss Carlotta Zerbin.
<i>Susan</i>	Miss Clara St. Clare.
<i>Attendants</i>	{ Miss Elsie Cameron,
	Miss Harriet Walton.

MAY.

2nd and 9th. Lyceum. Revival.

OTHELLO.

(BOOTH, *Othello* IRVING, *Iago*; May 2nd. BOOTH, *Iago*; IRVING, *Othello*; May 9th.)

<i>Othello</i>	Mr. Edwin Booth.
<i>Iago</i>	Mr. Henry Irving.

<i>Cassio</i>	Mr. Terriss.
<i>Brabantio</i>	Mr. Mead.
<i>Roderigo</i>	Mr. Pinero.
<i>Duke</i>	Mr. Beaumont.
<i>Montano</i>	Mr. Tyars.
<i>Gratiano</i>	Mr. Carter.
<i>Ludovico</i>	Mr. Hudson.
<i>Messenger</i>	Mr. Matthison.
<i>Paulo</i>	Mr. Ferrand.
<i>Antonio</i>	Mr. Clifford.
<i>Julio</i>	Mr. Louthier.
<i>Marco</i>	Mr. Harwood.
<i>Emilia</i>	Miss Pauncefort.
<i>Desdemona</i>	Miss Ellen Terry.

4th. Royalty. First Performance.

THE MEMBER FOR SLOCUM.

Farcical Comedy in Three Acts, founded, by GEORGE R. SIMS, on *Le Supplice d'un Homme*.

<i>Onesimus Epps</i> , M.P.	} Mr. Arthur Williams.
<i>Bill Smith</i>	
<i>Gunning</i>	Mr. Harry Martell.
<i>Fanny</i>	Miss Elise Ward.
<i>Madeline</i>	Miss Ruth Francis.
<i>Mrs. Jeffs</i>	Miss Harriet Coveney.
<i>Betsy</i>	Miss L. Thomas.
<i>Arethusa</i>	Miss Kate Lawler.

6th. Alexandra Opera House, Sheffield. First Performance.

FLINT AND STEEL.

An original "eccentricity," in Three "Sparks," by JOHN F. MCARDLE.

<i>Phineas Flint</i> ..	Mr. Fred. J. Stimson.
<i>Sennacherib Steel</i> ..	Mr. F. G. Venimore.
<i>General Aber-</i> <i>cromby</i>	} Mr. J. H. Booth.
<i>Hon. Bertie</i> <i>Briggs</i>	
<i>Nibs</i>	Miss Nellie Bouverie.
<i>Captain Lawton</i> ..	Mr. E. W. Bretton.
<i>Bludgin</i>	Mr. R. W. Ross.
<i>Miss Abercromby</i> ..	Miss Maggie Lewis.
<i>Amelia</i>	Miss Susan Rignold.
<i>Mrs. Clubbins</i> ..	Mrs. M. Harker.

7th. Court. First Performance.

JUANA.

Tragedy in Four Acts, by W. G. WILLS.

<i>Don Carlos de</i> <i>Narcisso</i>	} Mr. Forbes Robertson.
<i>Friar John</i>	
<i>Friar Philip</i>	Mr. Wilson Barrett.
<i>The Prior</i>	Mr. G. M. Anson.
<i>Pedro</i>	Mr. Edward Price.
<i>Provost of Toledo</i> ..	Mr. Norman Forbes.
<i>Juana Esteban</i> ..	Mr. Brian Darley.
<i>Dame Garcia</i> ..	Madame Modjeska.
<i>Clara Perez</i> ..	Miss R. G. Le Thière.
<i>Katrina</i>	Miss Ada Ward.
<i>Mother Abbess</i> ..	Miss C. Grahame.
	Miss Alice Cook.

9th. Royal, Brighton. First Performance.

THE SHADOW OF THE SWORD.

Romantic Drama, in Five Acts, by JAMES BUCHANAN.

<i>Father Lolland</i> ..	{ Mr. F. Hope Meriscord.
<i>Pipriac</i>	
<i>Corporal Derval</i> ..	Mr. S. Artaud.
<i>Gildas Derval</i> ..	Mr. Philip Gordon.
<i>Master Arfoll</i> ..	Mr. H. Dalton.
<i>Mickell Grallon</i> ..	Mr. Arthur Lyle.
<i>Philip Gwenfern</i> ..	Mr. Albert Lucas.
<i>Rohan Gwenfern</i> ..	Mr. George Chaplin.
<i>Widow Gwenfern</i> ..	Mr. John Coleman.
<i>Guinevere</i>	Miss Helen May.
<i>Marcelle Derval</i> ..	Miss Clarissa Ash.
	Miss Alice Finch.

9th. Gaiety, West Hartlepool. First Performance.

SPOONS.

Farcical Comedy, in Two Acts, by WM. LOWE.

<i>Mr. Jermyn</i> ..	Mr. Reginald Hart.
<i>Jack Jermyn</i> ..	Mr. J. E. Shirra.
<i>Mr. Robert Rhodes</i> ..	Mr. Ernest Sutton.
<i>Mr. Pessymer</i> ..	Mr. William Lowé.
<i>Peter Pessymer</i> ..	Mr. George Lester.
<i>Thomas Traynor</i> ..	Mr. Edgar Smart.
<i>Mrs. Pessymer</i> ..	Mrs. W. Lowe.
<i>Miss Jane Jordan</i> ..	Miss Louise Scott.
<i>Miss Jeanie Jordan</i>	} Miss Marie Clavering.
<i>Miss Amy Jermyn</i> ..	
<i>Bessie Bisset</i> ..	Miss Fanny Watson.
	Miss Madge Johnstone.

16th. Prince of Wales's, Birmingham. First Performance.

FAIR SINNERS.

Drama, in Three Acts, adapted from the French, by F. M. PAGET.

<i>Regis</i>	Mr. Paget.
<i>Arthur Marquis</i> ..	Mr. A. R. Lawrence.
<i>Platon</i>	Mr. Robert Medlicott.
<i>Le Baron Smoloff</i> ..	Mr. Etienne Girardot.
<i>Valet de Chambre</i> ..	Mr. Charles K. Chute.
<i>Rose Marquis</i> ..	Miss Florence Cowell.
<i>Jeanne</i>	{ Miss Patty Chapman (Mrs. Paget).
<i>Cecile Rovenkine</i> ..	
<i>Femme de Chambre</i> ..	Miss Dora Santon.
	Miss Sybil Claridge.

17th. Criterion. First Performance.

BUTTERFLY FEVER.

Comedy, in Three Acts, re-adapted from "La Papillonne," by JAMES MORTIMER.

<i>Montague Leyton</i> ..	Mr. Chas. Wyndham.
<i>Col. Wybrow</i> ..	{ Mr. H. Standing.
<i>Walker</i>	
<i>Pony Thompson</i> ..	Mr. George Giddens.

<i>Bobbin</i>	Mr. A. M. Denison.
<i>Grace Harrington</i> ..	Miss Rose Saker.
<i>Betty</i>	Miss H. Kingsley.
<i>Constance Leyton</i> ..	Miss Eastlake.

21st. Folly. First Performance.

WELSH RABBITS.

New and Original Dramatic Absurdity, in One Act, by ROBERT REECE and KNIGHT SUMMERS.

<i>Cecil Streeter, Esq.</i>	Mr. J. L. Toole.
<i>Bill Balefull</i> ..	Mr. E. W. Garden.
<i>Clorinda Heavitop</i> ..	Miss Emily Thorne.
<i>Julia Humpage</i> ..	Miss Eliza Johnstone.
<i>Polymede</i>	Miss Violet Merton.
<i>Etylis</i>	Miss Nellie Palmer.
<i>Nucilla</i>	Miss Bella Wallis.
<i>Myrtilus</i>	Miss Minnie Douglas.
<i>Eukomiss</i>	Miss Ada Mellon.
<i>Zara</i>	Miss Cora Placit.
<i>Chloris</i>	Miss Rosalie Taylor.
<i>Coppea</i>	Miss Dot Coombs.

26th. Vaudeville. First Performance.

PUNCH.

New and Original Domestic Comedy, in Three Acts, by HENRY J. BYRON.

<i>Professor Mistletoe</i> ..	Mr. David James.
<i>Chirpey</i>	Mr. W. Lestocq.
<i>Fotheringay Tre- vanion, Esq.</i> ..	Mr. Wm. Farren.
<i>Arthur Dalton</i> ..	Mr. J. G. Grahame.
<i>Percy Trevor</i> ..	Mr. J. R. Crauford.
<i>Caffin</i>	Mr. A. Austin.
<i>Dr. Lattimer</i> ..	Mr. John Maclean.
<i>Alice Merton</i> ..	Miss Kate Bishop.
<i>Mrs. Trevanion</i> ..	Miss Sophie Larkin.
<i>Lydia Penrith</i> ..	Miss M. Abington.
<i>Lizer</i>	Miss Cicely Richards.

28th. St. James's. First Performance.

CORALIE.

Play in Four Acts, adapted by G. H. GODFREY, from "Le Fils de Coralie."

<i>Sir Jonas Meryon, Bart.</i> ..	Mr. T. N. Wenman.
<i>Hugh Kelson-Derrick</i>	Mr. John Clayton.
<i>Mr. Critchell</i> ..	Mr. Hare.
<i>Capt. Mainwaring, V.C.</i> ..	Mr. Kendal.
<i>Alwyn Polwhele</i> ..	Mr. Draycott.
<i>Bates</i>	Mr. Brandon.
<i>Miss Meryon</i> ..	Mrs. G. Murray.
<i>Mrs. Prattleton</i> ..	Miss Cowle.
<i>Mabel Meryon</i> ..	Miss W. Emery.
<i>Mrs. Trevor</i> ..	Mrs. Kendal.

30th. Royalty, Glasgow. First Performance.

FOUL WEATHER.

Drama, in Five Acts, by C. W. SOMERSET.

<i>Godfrey Earle</i> ..	Mr. John S. Haydon.
<i>Harold Earle</i> ..	Mr. J. C. Buckstone.
<i>George Devereux</i> ..	Mr. C. W. Somerset.
<i>Ralph Lawless</i> ..	Mr. Philip Beck.
<i>Philip Blackadder</i> ..	Mr. W. Fosbrooke.
<i>Sam Downright</i> ..	Mr. G. Wray.
<i>Justice Fairhead</i> ..	Mr. T. Willis.
<i>Doctor Osborne</i> ..	Mr. W. Chapman.
<i>Collard</i>	Mr. Stinchcombe.
<i>Claude the Cur</i> ..	Mr. Howard.
<i>Shanks</i>	Mr. Terry.
<i>Bush</i>	Mr. W. Richards.
<i>Ketchup</i>	Mr. E. Joyce.
<i>Wylde</i>	Mrs. Chippendale.
<i>Mrs. Dorothy Downright</i> ..	Miss Measor.
<i>Millicent Earle</i> ..	Miss Huntley.
<i>Corks</i>	Mrs. Boyce.
<i>Mrs. Boyd</i> ..	

JUNE.

4th. Princess's. First Performance.

FROU-FROU.

A new version of Meilhac and Halévy's play, by COMYNS CARR.

<i>Monsieur Brigard</i> ..	Mr. G. W. Anson.
<i>Henri de Sartorys</i> ..	Mr. Wilson Barrett.
<i>Le Comte Paul de Valreas</i>	Mr. Forbes Robertson.
<i>Le Baron de Cambri</i>	Mr. E. Price.
<i>Pitou</i>	Mr. Norman Forbes.
<i>Georgede Sartorys</i> ..	Miss Beckett.
<i>Zanetto</i>	Miss Eugenie Edwards.
<i>Servant</i>	Mr. Layard.
<i>Gilberte</i>	Madame Modjeska.
<i>Louise</i>	Miss Ada Ward.
<i>La Baronne de Cambri</i>	Miss M. A. Giffard.
<i>Pauline</i>	Miss Dora Vivian.
<i>Governess</i>	Miss A. Cooke.

6th. Folly. First Performance.

WAITING CONSENT.

New and Original Comedietta, in One Act, by MAY HOLT.

<i>Mr. Tom Hartley</i> ..	Mr. W. Elmore.
<i>Jack Aylmer</i> ..	Mr. E. D. Ward.
<i>Scorcher</i>	Mr. G. Shelton.
<i>Grace Hartley</i> ..	Miss Roland Phillips.

11th. Haymarket. Revival.

SOCIETY.

Lord Ptarmigan Mr. Arthur Cecil.

<i>Lord Cloudwray</i> , } M. P. . . . }	Mr. Smedley.
<i>Sidney Daryl</i> . .	Mr. H. B. Conway.
<i>Tom Stylus</i> . .	Mr. Bancroft.
<i>Mr. John Chodd,</i> <i>Sen.</i> . . . }	Mr. Kemble.
<i>Mr. John Chodd,</i> <i>Jun.</i> . . . }	Mr. C. Brookfield.
<i>Olinthus O'Sul-</i> <i>livan</i> . . . }	Mr. Teesdale.
<i>Desmond Mac</i> <i>Usquebaugh</i> . . }	Mr. Thomas.
<i>Herr Makvitz</i> . .	Mr. Dean.
<i>Dr. Scargil</i> . .	Mr. St. Quentin.
<i>Mr. Trodnon</i> . .	Mr. Burnell.
<i>Sam Stunner</i> . .	Mr. Stewart Dawson.
<i>Moses Aaron</i> . .	Mr. T. Sidney.
<i>Lady Parmigani</i>	Mrs. Cannings.
<i>Maud Hethering-</i> <i>ton</i> . . . }	Miss Cavalier.

13th. Alexandra, Liverpool.
Revival.

THE COMEDY OF ERRORS.

<i>Solinus</i> . . .	Mr. Fred Merer.
<i>Egeon</i> . . .	Mr. Alf. Raymond.
<i>Antipholus of</i> <i>Ephesus</i> . . . }	Mr. C. Vandenhoff.
<i>Antipholus of</i> <i>Syracuse</i> . . . }	Mr. Frank Rodney.
<i>Dromio of</i> <i>Ephesus</i> . . . }	Mr. Lionel Brough.
<i>Dromio of</i> <i>Syracuse</i> . . . }	Mr. T. F. Doyle.
<i>Balthazar</i> . . .	Mr. H. Sainsbury.
<i>Angelo</i> . . .	Mr. W. Bragginton.
<i>Merchant</i> . . .	Mr. Francis Acton.
<i>Pinch</i> . . .	Mr. W. Bunch.
<i>Officer</i> . . .	Mr. W. H. Garbois.
<i>Emilia</i> . . .	Mrs. H. Vandenhoff.
<i>Adriana</i> . . .	Mrs. Edward Saker.
<i>Luciana</i> . . .	Miss P. Fairfax.
<i>Luce</i> . . .	Miss F. Thorne.
<i>Lesbia</i> . . .	Miss Kempster.

22nd. Royalty. First Performance.

THE GREAT MOGUL.

Comic Opera, in Two Acts, by EDWARD OXENFORD. Music by WM. MEADOWS.

<i>The Great Mogul</i>	Mr. Arthur Williams.
<i>The Rt. Hon. the</i> <i>Hon. Ld.</i> <i>Mayor</i> . . . }	Mr. Furneaux Cooper.
<i>Silas Boodle</i> . .	Mr. James Nevill.
<i>Dick Dabble</i> . .	Mr. Cecil Raleigh.
<i>Colonel Cobb</i> . .	Mr. George Stretton.
<i>Frank Halliday</i> . .	Mr. Walter H. Fisher.
<i>Mrs. O'Gully</i> . .	Miss Harriet Coveney.
<i>Gwendoline</i> . .	Miss Annie Lawler.
<i>Susan</i> . . .	Miss Jessie Braham.
<i>Grace</i> . . .	Miss F. Cavendish.

29th. Globe. First Performance.

TOO LATE.

Poetical Play, in Five Acts, by GEORGE F. THOMSON.

<i>Pierre Bernard</i>	Mr. F. H. Macklin.
<i>Comte D'Herem-</i> <i>berg</i> . . . }	Mr. W. C. H. Myers.
<i>Beremont</i> . . .	Mr. A. M. Denison.
<i>Rodolphe de Vil-</i> <i>levallier</i> . . . }	Mr. A. H. Forrest.
<i>De Melcourt</i> . .	Mr. W. Vincent.
<i>Grosjean</i> . . .	Mr. H. Cooper.
<i>La Jeunesse</i> . .	Mr. C. Burleigh.
<i>Renand</i> . . .	Mr. A. C. Hatton.
<i>Municipal Officer</i>	Mr. F. Royston.
<i>Gustave</i> . . .	Mr. Geo. Giddens.
<i>Mathilde</i> . . .	Miss Alice Ingram.
<i>Adele</i> . . .	Miss Annie Brunton.

JULY.

2nd. Princess's. Revival.

THE OLD LOVE AND THE NEW.

Drama, in Five Acts, by BRONSON HOWARD, adapted to the English stage by JAMES ALBERY.

<i>John Stratton</i> . .	Mr. Wilson Barrett.
<i>Le Comte de</i> <i>Carojac</i> . . . }	Mr. Edmund Leathes.
<i>Harold Kenyon</i>	Mr. Arthur Dacre.
<i>Mr. Charles</i> <i>Westbrook</i> . . }	Mr. David Fisher.
<i>George Washing-</i> <i>ton Phipps</i> . . }	Mr. G. W. Anson.
<i>Mr. Babbage</i> . .	Mr. Allen Thomas.
<i>Montvillais</i> . .	Mr. Neville Doone.
<i>Dr. Beaumarchais</i>	Mr. C. Cathcart.
<i>Barnes</i> . . .	Mr. Layard.
<i>Morton</i> . . .	Mr. J. W. Phipps.
<i>Lilian Westbrook</i>	Miss Eastlake.
<i>Florence</i> . . .	Miss E. Ormsby.
<i>Aunt Fanny</i> . .	Miss M. A. Giffard.
<i>Natalie</i> . . .	Miss Maud Clitherow.
<i>Lisette</i> . . .	Miss Alice Cooke.

4th. Alhambra. First Performance.

THE BRONZE HORSE.

Spectacular Opera, by HOWARD PAUL. Founded on SCRIBE and AUBER's Opera.

<i>The Great Bamboo</i>	Mr. Harry Paulton.
<i>Prince Yoko</i> . .	Mr. F. Leslie.
<i>Mujako</i> . . .	M. Longlois.
<i>Hanko</i> . . .	Mr. L. Kelleher.
<i>Sou-Sou</i> . . .	Miss Alice May.
<i>Peki</i> . . .	Miss Fannie Leslie.
<i>Princess Stella</i>	Mme. Perla.

18th. **Gaiety, Dublin.** First Performance.

NEW BROOMS.

Farcical comedy, in Three Acts, by HENRY J. BYRON.

<i>Albermarle Tozer</i>	Mr. Edward Terry.
<i>Oswald Bolt</i> ..	Mr. H. C. Sidney.
<i>Appleton Crabb</i> ..	Mr. G. A. Foote.
<i>Charles Cropper</i> ..	Mr. E. H. Beresford.
<i>Blobbins</i>	Mr. E. W. Colman.
<i>Mrs. Tozer</i>	Miss Nellie Vane.
<i>Carrie Atherton</i> ..	Miss Florence Honiton.
<i>Kate Randal</i> ..	Miss R. St. George.
<i>Amalie Crewetts</i> ..	Miss Maria Jones.
<i>Perks</i>	Miss Lil'an Francis.

20th. **Folly.** First Performance.

OVER THE GARDEN WALL.

Farce, in One Act, by SYDNEY GRUNDY.

<i>Mr. Norton Folgate</i>	Mr. J. L. Toole.
<i>Percy Stapleton</i> ..	Mr. E. D. Ward.
<i>Sprouts</i>	Mr. W. Brunton.
<i>Kitchener</i>	Mr. George Shelton.
<i>Bartholomew Close</i> ..	Mr. H. Westland.
<i>Mrs. Norton Folgate</i>	Miss Emily Thorne.
<i>Hester</i>	Miss Eliza Johnstone.
<i>Arethusa</i>	Miss Effie Liston.
<i>Caroline</i>	Miss Madeline Santon.

23rd. **Criterion.** First Performance.

FLATS.

Farcical Comedy, in Four Acts, by GEORGE R. SIMS.

<i>Mr. Giggleshorpe</i>	Mr. W. J. Hill.
<i>Signor Smithereeni</i>	Mr. H. Standing.
<i>Plantagenet Wiggles</i>	Mr. Geo. Giddens.
<i>Augustus de Vere</i>	Mr. A. Maltby.
<i>Jeremiah Deeds</i> ..	Mr. W. Blakeley.
<i>Esq.</i>	
<i>Professor Martin</i>	Mr. J. Bannister.
<i>Count Bodega</i> ..	Mr. Owen Dove.
<i>Varnish</i>	Mr. H. Saker.
<i>Mrs. Giggleshorpe</i>	Miss A. Mellon.
<i>Countess Bodega</i> ..	Miss Dora Vivian.
<i>Mrs. Deeds</i>	Miss Denman.
<i>Anna Giggleshorpe</i>	Miss F. Harrington.
<i>Fanny</i>	Miss M. Mortimer.
<i>Polly</i>	Miss H. Kingsley.
<i>Bianca</i>	Miss H. Coveney.

27th. **Folly.** First Performance.

IMPRUDENCE.

Comedy, in Three Acts, by A. W. PINERO.

<i>Coxe Dalrymple</i> ..	Mr. Clifford Cooper.
<i>C.B.</i>	
<i>Captain Rattlefish</i> ..	Mr. A. Wood.
<i>R.N.</i>	

<i>Parminter Blake</i> ..	Mr. Edward Righton.
<i>George Castleton</i> ..	Mr. Leonard Boyne.
<i>Baines Durant</i> ..	Mr. Carton.
<i>Doby</i>	Mr. A. Redwood.
<i>Mrs. Parminter</i> ..	Miss Compton
<i>Blake</i>	(Mrs. Carton).
<i>Zaida Dalrymple</i> ..	Miss Kate Bishop.
<i>Lazenby</i>	Miss Emily Miller.
<i>Mattie</i>	Miss Laura Lindon.

AUGUST.

1st. **Adelphi.** Revival.

JANET PRIDE.

<i>Richard Pride</i> ..	Mr. Charles Warner.
<i>Monsieur Bernard</i>	Mr. James Fernandez.
<i>Dr. Robert</i> ..	Mr. F. Campbell.
<i>Black Jack</i> ..	Mr. H. Proctor.
<i>Sergeant Grey</i> ..	Mr. Howard Russell.
<i>Dickey Trotter</i> ..	Mr. F. W. Irish.
<i>Mr. Heriot</i> ..	Mr. G. Canninge.
<i>George Heriot</i> ..	Mr. E. J. Henley.
<i>Counsel for Prosecution</i>	Mr. J. A. Rosier.
<i>Counsel for Janet</i>	Mr. M. Byrnes.
<i>Sergeant of Gen-darmes</i>	Mr. Brandon.
<i>Detective Officer</i> ..	Mr. Lewis.
<i>First Policeman</i> ..	Mr. W. H. Perrette.
<i>Second Policeman</i>	Mr. H. Cooper.
<i>Judge</i>	Mr. E. Travers.
<i>Crier of the Court</i>	Mr. Anderson.
<i>Clerk of Arraigns</i>	Mr. Simpson.
<i>Sheriff</i>	Mr. Brown.
<i>Foreman of Jury</i>	Mr. Ives.
<i>Janet Pride</i> ..	Miss Gerard.
<i>Minnie Grey</i> ..	Miss Clara Jacks.

3rd. **Globe.** First Performance.

ESTRANGED.

Comedy-drama, in Three Acts, by H. WILLIAMSON.

<i>Mr. Bertram</i> ..	Mr. Richard Purdon.
<i>Walter Bertram</i> ..	Mr. Charles Glenny.
<i>Mr. Nisbett</i> ..	Mr. Charles Groves.
<i>John Maples</i> ..	Mr. A. C. Lily.
<i>Augustus Finicum</i>	Mr. Hamilton Astley.
<i>Trim</i>	Mr. T. P. Haynes.
<i>Tom Spinner</i> ..	Mr. F. Clifton.
<i>Crawley</i>	Mr. H. Williams.
<i>Florence Bertram</i>	Miss Ada Lester.
<i>Ada Sinclair</i> ..	Miss Clara Thompson.
<i>Bridget O'Sullivan</i>	Miss Minnie Bell.
<i>Mrs. Spinner</i> ..	Miss Nellie Williams.

6th. **Drury Lane.** First Performance.

YOUTH.

Drama in Eight Tableaux, by PAUL MERITT and AUGUSTUS HARRIS.

<i>Rev. Joseph Darlington</i>	Mr. John Ryder.
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<i>Frank Darlington</i>	Mr. Augustus Harris.
<i>Colonel Dalton</i> ..	Mr. A. Matthison.
<i>Major Randal</i>	Mr. W. H. Vernon.
<i>Reckley</i>	
<i>Captain Lord</i>	Mr. H. Kelcey.
<i>Loverton</i>	
<i>Capt. Hon.</i>	Mr. F. Charles.
<i>Arthur Lavender</i>	
<i>Willie Spratley</i> ..	Miss Caroline Hill.
<i>Larry O'Pheysey</i>	Mr. Harry Jackson.
<i>Tom Gardham</i> ..	Mr. Harry Nicholls.
<i>Slaughterford</i> ..	Mr. A. Estcourt.
<i>Deputy Governor</i>	Mr. E. Butler.
<i>of Convict</i>	
<i>Prison</i>	Mr. A. L. Baron.
<i>Swinton</i>	
<i>Fowler</i>	Mr. Bucalossi.
<i>Waiter at the Club</i>	Mr. John Ridley.
<i>Mrs. Walsingham</i>	Miss Louise Willes.
<i>Mrs. Darlington</i>	Mrs. Billington.
<i>Eve de Malvoisie</i>	Miss Marie Litton.
<i>Kitty Athol</i> ..	Miss Maude de Vere.
<i>Amy Athol</i> ..	Miss Miska.
<i>Alice Wenlock</i> ..	Miss Helen Cresswell.
<i>Miss Jones</i> ..	Miss Macnamara.
<i>Bessie</i>	Miss Amy Coleridge.

6th. Haymarket. First Performance.

GIBRALTAR.

Opera Bouffe in Three Acts, founded by
ALFRED MURRAY on "La Reine des
Halles." Music by LOUIS VARNEY.

<i>Major Gibraltar</i>	Mr. John Howson.
<i>Duponlet</i>	Mr. C. W. Garthorne.
<i>Pierre</i>	Mons. Loredan.
<i>Michael</i>	Mr. Lytton Grey.
<i>Montauban</i> ..	Mr. Stewart Dawson.
<i>Gerome</i>	Mr. Morton Selton.
<i>Landrineau</i> ..	Mr. E. Smedley.
<i>Barigoule</i> ..	Mr. J. Fawcett.
<i>Theodore</i> ..	Mr. E. Stepan.
<i>Manager of the</i>	Mr. T. H. Friend.
<i>Theatre</i>	
<i>Bootmaker's</i>	Mr. Hunt.
<i>young man</i> ..	
<i>Call boy</i>	Mr. Rimbault.
<i>A Critic</i>	Mr. E. Smedley.
<i>Inspector</i>	Mr. F. Rivers.
<i>Chorus Master</i>	Mr. A. Wilkinson.
<i>Rose Planchon</i>	Miss Emily Thorne.
<i>Stella</i>	Miss Kathleen Corri.
<i>Fuliette</i>	Miss Rose Doré.
<i>La Normande</i> ..	Miss Marshall.
<i>Madame Pichard</i>	Miss Eva Milner.
<i>Suzon</i>	Miss Rosalie Taylor.
<i>Clara</i>	Miss Warden.

6th. Olympic. First Performance.

MAJOR AND MINOR.

Comedy-drama, in Two Acts, by W. ELLIS.

<i>Sam Horton</i> ..	Mr. W. McIntyre.
<i>Robert Browning</i>	Mr. A. C. Lilly.
<i>Major White</i> ..	Mr. D. Gaunt.

<i>Septimus Brief</i>	Mr. S. Calhaem.
<i>Mariana Horton</i>	Miss Marie de Grey.
<i>Servant</i>	Miss Meggie Sharpe.

12th. Olympic. First Performance
(in London).

LOVE'S CROSSES.

Comedietta, in One Act, by J. T. DAY.

<i>Fred Coldston</i> ..	Mr. David Gaunt.
<i>Hon. Godfrey</i>	Mr. H. Bennett.
<i>Drumhead</i> ..	
<i>May</i>	Miss Ida Courtenay.
<i>Kate</i>	Miss Lizzie Baldwin.

20th. Sadler's Wells. First Performance.

SEDGEMOOR.

Play, in Four Acts, by W. G. WILLS and
FREEMAN C. WILLS.

<i>King James the</i>	Mr. R. P. Steele.
<i>Second</i>	
<i>The Duke of</i>	Mr. Henry J. Barrett.
<i>Monmouth</i> ..	
<i>Earl of Sunder-</i>	Mr. William Stanley.
<i>land</i>	
<i>Sir Gilbert Evelyn</i>	Mr. George Warde.
<i>Colonel O'Brien</i>	Mr. E. J. Lonnen.
<i>Father Petre</i> ..	Mr. J. S. Wood.
<i>Bertie Evelyn</i> ..	Miss J. Richards.
<i>Giles</i>	Mr. Richard Edgar.
<i>Officer</i>	Mr. W. Harcourt.
<i>Clown</i>	Mr. A. Clarke.
<i>Constable</i> ..	Mr. E. Hassett.
<i>Usher</i>	Mr. Vernon.
<i>The Queen Mary</i>	Mrs. C. Robinson.
<i>D'Este</i>	
<i>Lady Evelyn</i> ..	Miss Marriott.
<i>Catherine Sedley</i>	Miss Marie de Grey.
<i>Janet</i>	Miss Jenny Taylor.

24th. Olympic. First Performance.

CLAUDE DUVAL; or, Love and
Larceny.

New and Original Comic Opera, in Three
Acts, by H. P. STEPHENS and EDWARD
SOLOMON.

<i>Claude Duval</i> ..	Mr. F. H. Celli.
<i>Charles Lorrimore</i>	Mr. George Power.
<i>Sir Whiffle</i>	Mr. Arthur Williams.
<i>Whaffle</i>	
<i>Martin McGruder</i>	Mr. Charles Ashford.
<i>Capt. Harleigh</i>	Mr. Leumane.
<i>Blood-red Bill</i> ..	Mr. Fred Solomon.
<i>Boscat</i>	Mr. Harold Russell.
<i>Hodge and Podge</i>	Messrs. Goldie and Cooper Cliffe.
<i>Constance</i>	
<i>Rose</i>	Miss Marion Hood.
<i>Mistress Betty</i> ..	Miss Edith Blande.
<i>Dolly</i>	Miss Harriet Coveney.
	Miss Nellie Sanson.

SEPTEMBER.

2nd. New Theatre Royal, Bristol.
First Performance.**FAITHFUL UNTO DEATH.**An Original Drama, in Two Acts, by E.
M. ROBSON and EDWARD COMPTON.

<i>Henri de St. Pierre</i>	Mr. William Calvert.
<i>Jean Marcôt</i> ..	Mr. J. S. Blythe.
<i>Guillaume</i> ..	Mr. Henry Kennedy.
<i>Jabot</i>	Mr. Sydney Vere.
<i>Mazarin</i>	Mr. J. Hamilton.
<i>Captain of Gen- darmes</i>	Mr. W. H. Garbois.
<i>Almaïde de St. Pierre</i>	Miss Clara Cowper.
<i>Cécile</i>	Miss Sylvia Hodson.

5th. Haymarket. First Performance
(in London).**BLUE AND BUFF; or, the Great
Muddleborough Election.**Comic Opera, in Two Acts, by E. V.
WARD. Music by W. E. FROST.

<i>Oylay Crabb, Esq.</i>	Mr. Eugene Stepan.
<i>Sir Snobley Snooks</i>	Mr. H. St. Maur.
<i>Pilate Pump, Esq.</i>	Mr. Eric Lewis.
<i>Town Crier</i> ..	Mr. Perry.
<i>Registrar</i>	Mr. Lytton Grey.
<i>Tory Canvasser</i>	Mr. Hunt.
<i>Miss Vinega Crab</i>	Miss Emily Thorne.
<i>Miss Lydia Pump</i>	Miss Rose Doré.
<i>Mrs. P. Pump</i> ..	Miss Lottie Venne.

7th. Olympic. First Performance.**QUITE AN ADVENTURE.**Operetta, in One Act, by FRANK DES-
PREY. Music by EDWARD SOLOMON.

<i>Mr. Wallaby</i> ..	Mr. Charles Ashford.
<i>Mr. Faser</i>	Mr. Arthur Williams.
<i>Policeman</i>	Mr. Fred Solomon.
<i>Mrs. Wallaby</i> ..	Miss Edith Blande.

8th. Adelphi. Revival.**IT'S NEVER TOO LATE TO
MEND.**

<i>Tom Robinson</i> ..	Mr. Charles Warner.
<i>Peter Crawley</i> ..	Mr. F. W. Irish.
<i>George Fielding</i>	Mr. E. H. Brooke.
<i>William Fielding</i>	Mr. W. H. Perrette.
<i>Isaac Levi</i>	Mr. James Fernandez.
<i>Mr. Meadows</i> ..	Mr. Howard Russell.
<i>Mr. Merton</i>	Mr. F. Huntley.
<i>Mr. Hawes</i>	Mr. John Beauchamp.
<i>Rev. Mr. Eden</i> ..	Mr. J. A. Rosier.
<i>Josephs</i>	Miss Clara Jecks.
<i>Fry</i>	Mr. W. S. Parkes.
<i>Evans</i>	Mr. M. Byrnes.
<i>Jacky</i>	Mr. S. Calhaem.
<i>Black Will</i>	Mr. Parker.
<i>Hudson</i>	Mr. H. Cooper.

<i>Hitchen</i>	Mr. Harwood.
<i>Abner</i>	Mr. W. Avondale.
<i>Black Jack</i> ..	Mr. F. Campbell.
<i>Carter</i>	Mr. Anderson.
<i>Groom</i>	Mr. Archer.
<i>Nigger Boy</i> ..	Master W. Gates.
<i>Susan Merton</i> ..	Miss Gerard.
<i>Mary</i>	Miss E. Heffer.

8th. Royal, Nottingham. First Per-
formance.**THE GAY CITY.**Farcical Comedy, in Three Acts, by
GEORGE R. SIMS.

<i>Sir George Mor- jaram</i>	Mr. A. Rodney.
<i>Zachariah Whiffen</i>	Mr. Lionel Rignold.
<i>Augustus Green</i>	Mr. Ramsey Danvers.
<i>Ulysses Brown</i> ..	Mr. G. E. James.
<i>John Jessop</i> ..	Mr. Arthur Blakey.
<i>Hyacinthe</i>	Mr. Charles Majilton.
<i>Mrs. Zachariah Whiffen</i>	Miss Nelly Fern.
<i>Mrs. Augustus Green</i>	Miss Alice Hamilton.
<i>Eulalie</i>	Miss Louisa Crecy.
<i>Madame Calicot</i>	Miss Kate Hamilton.
<i>Angelina</i>	Miss Edith Cavendish.

10th. Princess's. First Performance.**THE LIGHTS O' LONDON.**

Drama in Five Acts, by GEORGE R. SIMS.

<i>Mr. Armytage</i> ..	Mr. G. R. Peach.
<i>Harold Armytage</i>	Mr. Wilson Barrett.
<i>Clifford Armytage</i>	Mr. E. S. Willard.
<i>Marks</i>	Mr. J. Beauchamp.
<i>Seth Preene</i> ..	Mr. Walter Speakman.
<i>Mr. Skeffington</i> ..	Mr. Wensleydale.
<i>Superintendents of Police</i>	Messrs. Layard and Warren.
<i>Cutts and Waters (Detectives)</i> ..	Messrs. H. Evans and Manning.
<i>Constables</i>	Messrs. W. P. Granger, C. Cathcart, and B. Cullen.
<i>Philosopher Jack</i>	Mr. C. Coote.
<i>Precy de Vere, "Esq."</i>	Mr. Neville Doone.
<i>Trotters</i>	Mr. W. Waite.
<i>Porter at Casual Ward</i>	Mr. J. B. Morton.
<i>Joey</i>	Master Worley.
<i>Jarvis</i>	Mr. George Barrett.
<i>Jim</i>	Mr. W. J. Phipps.
<i>Shakespeare Jarvis</i>	Miss Eugenie Edwards.
<i>Mrs. Jarvis</i> ..	Mrs. Stephens.
<i>Bess</i>	Miss Eastlake.
<i>Hetty Preene</i> ..	Miss Emmeline Ormsby.
<i>Tottie</i>	Miss Maude Clitherow.
<i>Sal</i>	Miss Lizzie Adams.

Janet Miss A. Cooke.
Annie Miss G. Wright.

14th. Haymarket. First Performance.

RECLAIMED.

Comedy, in Four Acts, adapted from the French, by JAMES MORTIMER.

<i>Colonel Abercrombie</i>	{	Mr. Heilmann Vezin.
<i>Captain Llewellyn</i>		
<i>Sir John Maudsley</i>		Mr. Arthur Dacre.
<i>Lord Frothingham</i>		Mr. Alfred Bishop.
<i>Mr. Delafield</i>		Mr. Harry St. Maur.
<i>Mr. Redfern</i>	{	Mr. Morton Selten.
<i>Mr. Redfern</i>		
<i>Mr. Markwicke</i>		Mr. George Weathersby.
<i>Smithers</i>		Mr. E. Smedley.
<i>Mrs. Delafield</i>		Mr. James Fawcett.
<i>Mrs. Redfern</i>		Miss Lottie Venne.
<i>Mrs. Markwicke</i>		Miss J. Clifford.
<i>Jenny</i>		Miss Rose Doré.
<i>Grace Delafield</i>		Miss Rosalie Taylor.
		Miss Lydia Cowell.

19th. Royal, Brighton. First Performance.

THE MASCOTTE.

Comic Opera, in Three Acts, by H. B. FARNIE and REECE, Music by AUDRAN.

<i>Laurent XVII.</i>	Mr. Lionel Brough.
<i>Pippo</i>	Mons. Gaillard.
<i>Prince Fritellini</i>	Mr. Henry Bracy.
<i>Rocco</i>	Mr. T. P. Haynes.
<i>Matheo</i>	Mr. W. Bunch.
<i>Parafante</i>	Mr. A. St. Albyn.
<i>Bianca</i>	Miss Ada Wilson.
<i>Tito</i>	Miss Kate Abrahams.
<i>Guisepppe</i>	Mr. C. Hunt.
<i>Princess Fiametta</i>	Miss St. Quinten.
<i>Bettina</i>	Miss Violet Cameron.

24th. Court. First Performance.

HONOUR.

Drama in Four Acts, adapted from the French, by MAURICE H. BARRYMORE.

<i>Raoul de Latour</i>	Mr. John Clayton.	
<i>Achille de Mortemar</i>	{	Mr. Henry Neville.
<i>Maurice de Latour</i>		
<i>Baron Verduret</i>		Mr. Arthur Dacre.
<i>Gustave Regnier</i>		Mr. Arthur Cecil.
<i>Froulignac</i>		Mr. Frank Cooper.
<i>Lord Glenmuir</i>		Mr. Edward Burnley.
<i>Servant</i>		Mr. Eric Lewis.
<i>Hélène de Latour</i>		Mr. Charles Cecil.
<i>Countess d'Avranches</i>	{	Miss Louise Moodie.
<i>Leonie de Latour</i>		
		Miss Charlotte Addison.
		Miss Measor.

OCTOBER.

1st. Vaudeville. First Performance.

THE HALF-WAY HOUSE.

Comedy, in Three Acts, by GEORGE R. SIMS.

<i>John Hope</i>	Mr. Thomas Thorne.	
<i>Squire Hesselatine</i>	Mr. William Farren.	
<i>Philip Hesselatine</i>	Mr. J. G. Grahame.	
<i>Bertie Scot, R.N.</i>	Mr. J. R. Crauford.	
<i>Obadiah Dell</i>	Mr. W. Lestocq.	
<i>Beck</i>	Mr. John Maclean.	
<i>Ivy Hope</i>	Miss Alma Murray.	
<i>Mrs. O'Shaughnessy</i>	{	Mrs. Canninge.
<i>Madge</i>		
<i>Mrs. Hasseltine</i>		Miss Ellen Strathmore.
<i>Dolly Beck</i>		Mrs. M. Eburne.
		Miss Kate Phillips.

3rd. Surrey. First Performance.

MANKIND; or, Beggar your Neighbour.

Drama in Seven Acts, by PAUL MERITT, and GEORGE CONQUEST.

<i>Daniel Groodge</i>	Mr. George Conquest.	
<i>Peter Sharpley</i>	Mr. John S. Hewitt.	
<i>Edmund Sharpley</i> (alias Mail-land)	{	Mr. T. F. Nye.
<i>Richard Pinpool</i>		
<i>Philip Warren</i>	{	Mr. William Howell.
<i>George Melton</i>		Mr. D'Esterre Guinness.
<i>Barnaby Bright</i>		Mr. Richard Cowell.
<i>Joshua Monkey-trick</i>		Mr. John G. Wilton.
<i>James Possett</i>		Mr. H. Herman.
<i>John Bloward</i>		Mr. W. G. Carlile.
<i>Albert Ernest Fitzallan</i>		Mr. Cousins.
<i>Thomas Barrow</i>	{	Mr. Albert de Voy, jun.
<i>Alice Maitland</i>		
<i>Jessie</i>		Mr. Dale.
<i>Arabella Knight</i>		Miss Alice Ingram.
<i>Keziah Bickerton</i>		Miss Katie Barry.
<i>Constance Melton</i>		Miss H. Claremont.
<i>Frisby</i>		Miss L. Claremont.
		Miss Agnes Thomas.
		Miss Florence Nelson.

8th. Gaiety. First Performance.

BUBBLES.

Comedietta, in One Act, by CHARLES S. FAWCETT.

<i>Christopher Hogg, Esq.</i>	{	Mr. J. J. Dallas.
<i>Bob</i>		
<i>Sir Thynngummy Talbot</i>		Mr. C. S. Fawcett.
<i>Smees</i>		Mr. A. Murray.
<i>Adele</i>		Mr. Cruttwell.
<i>Polly</i>		Miss Bella Howard.
<i>Mrs. Hogg</i>		Miss Connie Gilchrist.
		Miss Ball.

8th. **Sadler's Wells.** First Performance.

THE FOUNDLINGS; or, The Ocean of Life.

Drama, in Seven Acts, adapted from the French, by LEOPOLD LEWIS.

<i>Cassade</i>	Mr. Edward Price.
<i>Leonard</i>	Mr. W. McIntyre.
<i>Claude Dumont</i> ..	Mr. A. C. Lilly.
<i>Marquis de Savannes</i> ..	} Mr. Eric Dering.
<i>Armand</i>	
<i>Jean-Marie</i>	Mr. H. Proctor.
<i>Clerk</i>	Mr. Deulin.
<i>Baptiste</i>	Mr. F. Barsby.
<i>Gobelin</i>	Mr. F. Moreland.
<i>Captain Volney</i> ..	Mr. E. Emery.
<i>Bontemps</i>	Mr. J. E. Mortimer.
<i>Caboche</i>	Mr. Fuller-Melish.
<i>First Officer</i> ..	Mr. Eversley.
<i>Little Claude</i> ..	Master Victor Lilly.
<i>Celestine</i>	Miss Rose Leclercq.
<i>Javotte</i>	Miss Maud Howard.
<i>Geneviève</i>	Miss Annie Merton.
<i>Coralie Henriot</i> ..	Miss Lawrence.
<i>Countess de Savannes</i> ..	} Miss Amy Fanchette.
<i>Mère Morand</i> ..	
<i>Fanchonnette</i> ..	Miss Hawkins.
<i>Isaure de Cremancé</i>	Miss Rosie Power.

8th. **Royalty.** First Performances.

OUT OF THE HUNT.

Farceical Comedy, in Three Acts, adapted from the French, by R. REECE and T. THORPE.

<i>Jugurtha Brown</i> ..	Mr. G. W. Anson.
<i>Lord Waverley</i> ..	} Mr. J. G. Taylor.
<i>Battleaxe</i>	
<i>Walton Weare</i> ..	Mr. F. Everill.
<i>Monsieur Philippe</i> ..	Mr. R. Mansfield.
<i>Mr. Ap-hazard</i> ..	Mr. Lytton Grey.
<i>Marshley Bittern</i> ..	Mr. E. Sothern.
<i>Wailer</i>	Mr. C. Parry.
<i>Chris Deverill</i> ..	Mr. F. Rodney.
<i>Sir Babbledon</i> ..	} Mr. C. Glenney.
<i>Deverill</i>	
<i>Winsome Weare</i> ..	Miss Lydia Cowell.
<i>Hazel Brown</i> ..	Miss G. Ardit.
<i>Gerty Milford</i> ..	Miss M. Branscombe.
<i>Louise Ap-hazard</i> ..	Miss Edith Vancher.
<i>"Ala"</i>	Mrs. Bant.
<i>Josephine</i>	Miss J. Gompertz.
<i>Tipps</i>	Miss L. Comyns.
<i>Orinthia Fitz-ormond</i>	} Miss Lottie Venne.

FALSE COLOURS.

Comedietta, in One Act, by G. F. PASS.

<i>Sir Walter Merwyn</i>	} Mr. John Benn.
<i>Mr. Sharpe</i> ..	

<i>Mr. Gale, M.P.</i> ..	Mr. Lytton Grey.
<i>Violet</i>	Miss Nellie Younge.
<i>Mrs. Gale</i>	Miss Bessie Farquhar.

15th. **Gaiety.** First Performance.

WHITTINGTON AND HIS CAT.

Burlesque-drama, in Three Acts, by F. C. BURNAND.

<i>Fitzwarren</i> ..	Mr. T. Squire.
<i>Baron de Belgravia Lord Lardida</i>	} Miss Connie Gilchrist.
<i>Dick Whittington</i> ..	
<i>Mynheer Van der Skuttle</i>	Miss E. Farren.
<i>Alice</i>	Mr. E. W. Royce.
<i>Eliza Janet</i> ..	Miss Kate Vaughan.
<i>Hal</i>	Mr. J. J. Dallas.
<i>Emperor of Morocco</i>	Miss Imms.
<i>Princess Skipperina</i>	} Mr. A. Murray.
<i>Prince Chiboko</i> ..	
<i>Rahat</i>	Miss Bella Howard.
<i>Lakoum</i>	Miss P. Broughton.
<i>Attar</i>	Miss Agnes Hewitt.
	Miss Moncrieff.
	Miss Gilbert.

15th. **Opera Comique.** Revival.

PRINCESS TOTO.

Comic Opera, in Three Acts, by W. S. GILBERT and FREDERICK CLAY.

<i>King Portico</i> ..	Mr. Richard Temple.
<i>Zapeter</i>	Mr. Robert Brough.
<i>Jamilek</i>	Mr. George Temple.
<i>Prince Doro</i> ..	Mr. G. Loredan.
<i>Prince Caramel</i> ..	Mr. Alfred Bishop.
<i>Count Floss</i> ..	Mr. J. Ettinson.
<i>Baron Jacquier</i> ..	Mr. E. Stepan.
<i>Prisoner</i>	Mr. H. Chambers.
<i>Princess Toto</i> ..	Miss Annette Albu.
<i>Jelly</i>	Miss Annie Poole.
<i>Folette</i>	Miss E. Vane.

21st. **Royal, Edinburgh.** First Performance.

THE LOVERS OF PALMA.

Play, in Three Acts, by ROSS NEIL.

<i>Leila</i>	Miss Wallis.
<i>D'Argentan</i> ..	Mr. A. T. Hilton.
<i>Baron de Valmy</i> ..	Mr. C. Cartwright.
<i>Florian</i>	Mr. R. B. Mantell.
<i>Gabriel</i>	Mr. James Wheeler.
<i>Joseph</i>	Mr. C. A. Allbrook.
<i>César</i>	Mr. Charles Groves.
<i>Daudet</i>	Mr. E. A. Douglas.
<i>Clapissou</i>	Mr. Charles Arnold.
<i>Bibi</i>	Miss Nellie Fenton.
<i>Servant</i>	Mr. J. C. Howard.
<i>Madame de Méric</i> ..	Miss Susan Rignold.
<i>Madame de Fleury</i> ..	Miss Kate Hodson.

<i>Marie</i>	Miss Marie Sheldon.
<i>Madame Daudet</i> ..	Mrs. R. Power.
<i>Victorine</i>	Miss Howard.

26th. Haymarket. First Performance.

QUEEN AND CARDINAL.

Original and Poetical Play, in Five Acts,
by WALTER S. RALEIGH.

<i>King Henry VIII.</i>	Mr. L. Lablache.
<i>Cardinal Wolsey</i>	Mr. Swinbourne.
<i>Cranmer</i>	Mr. H. Kemble.
<i>Sir Percy Hotspur</i>	Mr. C. Thorpe.
<i>Duke of Suffolk</i>	Mr. S. Dawson.
<i>Duke of Norfolk</i>	Mr. A. Nelson.
<i>Earl of Surrey</i> ..	Mr. H. Rowe Guy.
<i>Lord Sands</i> ..	Mr. Weathersby.
<i>Duke of Richmond</i>	Mr. S. Jerram.
<i>Sir Henry Norreys</i>	Mr. F. H. Macklin.
<i>Sir William</i> } <i>Kingston</i> ..	Mr. Wyke-Moore.
<i>Will Somers</i> ..	Mr. P. Compton.
<i>Patch</i>	Mr. C. Coutts.
<i>Gabriel Lapp</i> ..	Mr. C. Lynde.
<i>Messenger</i> ..	Mr. Chester.
<i>Anne Boleyn</i> ..	Mrs. Scott-Siddons.
<i>Queen Catherine</i>	Miss Blanche Henri.
<i>Lady Elizabeth</i> } <i>Fitzgerald</i> ..	Miss F. Delaval.
<i>Lady Rochford</i> ..	Miss Emmerson.
<i>Jane Seymour</i> ..	Miss Kate Pattison.
<i>Margaret Lee</i> ..	Miss N. Phillips.
<i>Mrs. Cousins</i> ..	Miss Julia Roselle.
<i>Page</i>	Miss A. Howard.

27th. St. James's. Revival and first Performance in London.

HOME.

Comedy, in Three Acts, by the late
T. W. ROBERTSON.

<i>Mr. Dorrisson</i> ..	Mr. T. N. Wenman.
<i>Colonel White</i> ..	Mr. W. H. Kendal.
<i>Captain Mount-</i> <i>raffe</i>	Mr. Hare.
<i>Bertie Thompson</i>	Mr. T. W. Robertson.
<i>Servant</i>	Mr. de Verney.
<i>Dora Thornhaugh</i>	Miss Kate Bishop.
<i>Lucy Dorrisson</i> ..	Miss Maud Cathcart.
<i>Mrs. Pinchbeck</i> ..	Mrs. Kendal.

THE CAPE MAIL.

Play, in One Act, by CLEMENT W. SCOTT.

<i>Surgeon-Major</i> } <i>Marsden</i> ..	Mr. Brandon.
<i>Mr. Quicke</i> ..	Mr. Macintosh.
<i>Bartle</i>	Mr. R. Cathcart.
<i>Mrs. Preston</i> ..	Mrs. Gaston Murray.
<i>Mary Preston</i> ..	Miss Millward.
<i>Mrs. Frank</i> } <i>Preston</i>	Mrs. Kendal.

NOVEMBER.

3rd. Crystal Palace. First Performance.

A THREAD OF SILK.

Comedy, in Three Acts, by ARTHUR MATTHISON.

<i>Mr. John Morton</i>	Mr. Robert Brough.
<i>Mr. Alex. Sadler</i>	Mr. G. Giddens.
<i>"Le Count"</i> ..	Mr. Chas. Fawcett.
<i>Mr. Whittington</i> { Tree.	Mr. H. Beerbohm-
<i>Andrew J. Morton</i>	Mr. A. Matthison.
<i>Agnes Fleming</i> ..	Miss Rose Leclercq.
<i>Mrs. Alex. Sadler</i>	Miss Lloyd.
<i>Patience Bunker</i>	Miss Harriet Coveney.
<i>Frau Hallemann</i>	Fraulein Marlitt.
<i>Caroline Morton</i>	Miss Houliston.
<i>Maria Morton</i> ..	Miss Laura Grey.
<i>Phillips</i>	Mrs. H. Beckett.

7th. Court. First Performance.

MIMI.

Drama, in Three Acts, by DION BOUCICAULT.

<i>Max Engelhardt</i>	Mr. John Clayton.
<i>Sandy McElrath</i>	Mr. Henry Neville.
<i>Leo Chillingham</i>	Mr. Kyrle Bellew.
<i>Dr. McElrath</i> ..	Mr. Clifford Cooper.
<i>Claridge</i>	Mr. Denny.
<i>Lady Maudie</i> } <i>Kenedy</i>	Mrs. Bernard-Beere.
<i>Mrs. Chillingham</i>	Miss Carlotta Leclercq.
<i>Mazeppa</i>	Miss Carlotta Addison.
<i>Mimi</i>	Miss Marion Terry.
<i>Ethel Paxton</i> ..	Miss Helen Stoepel.
<i>Miss Laidlaw</i> ..	Miss M. Bruce.
<i>Clara</i>	Miss M. Travers.
<i>Miss Ledbury</i> ..	Miss B. Hibbert.

12th. Royalty. First Performance.

DUST.

Farcical Comedy, in Three Acts, adapted
from the French by SYDNEY GRUNDY.

<i>Lionel Arbuthnot</i>	Mr. F. Everill.
<i>Sir Josiah Mug-</i> <i>geridge</i>	Mr. G. W. Anson.
<i>Mr. Theodore</i> <i>Kingfisher</i> ..	Mr. J. G. Taylor.
<i>Maurice Glendinning</i>	Mr. Frank Rodney.
<i>Herbert Colwyn</i>	Mr. R. Mansfield.
<i>Hon. L. Fitz-</i> <i>Crawley</i>	Mr. C. Glenny.
<i>Servant</i>	Mr. C. Parry.
<i>Mrs. Kingfisher</i>	Miss Lydia Thompson.
<i>Lady Muggeridge</i>	Miss Harriet Coveney.
<i>Lucy Derwent</i> ..	Miss Bella Farquhar.
<i>Augustus Mug-</i> <i>geridge</i>	Miss Nellie Young.
<i>Gwendoline</i> <i>Kingfisher</i> ..	Miss Lottie Venne.
<i>Maid</i>	Miss Agnes Trevor.

26th. Haymarket. Revival and first Performance.

PLOT AND PASSION.

<i>Joseph Fouché</i> ..	Mr. Bancroft.
<i>Desmarests</i> ..	Mr. Arthur Cecil.
<i>Marquis de Cevennes</i> ..	Mr. A. W. Pinero.
<i>Berthier</i> ..	
<i>De Neuville</i> ..	Mr. H. B. Conway.
<i>Grisboulle</i> ..	Mr. Stewart Dawson.
<i>Jabot</i> ..	Mr. Dean.
<i>Marie de Fontanges</i> ..	Miss Ada Cavendish.
<i>Cecile</i> ..	
	Miss Augusta Wilton.

A LESSON.

Comedy, in One Act, by F. C. BURNAND.

<i>Sir Thomas Duncan</i> ..	Mr. C. Brookfield.
<i>Mr. Wentworth</i> ..	
<i>Lady Duncan</i> ..	Miss Blanche Henri.
<i>Markham</i> ..	Miss Warden.
<i>Miss Kate Reeve</i> ..	Mrs. Bancroft.

28th. Vaudeville. First Performances.

MARRIAGE BELLS.

Comedietta, in One Act, by HERBERT GOUGH.

<i>Colonel Neville</i> ..	Mr. J. G. Grahame.
<i>Percy Waldron</i> ..	Mr. J. R. Crauford.
<i>Mrs. Falkner</i> ..	Miss Alma Murray.
<i>Jessie Falkner</i> ..	Miss E. Strathmore.

THE GIRL HE LEFT BEHIND HIM.

Vaudeville, in One Act, by "DELACOUR DAUBIGNY."

<i>Tom Tarpaulin</i> ..	Mr. J. R. Crauford.
<i>Peter Popcorn</i> ..	Mr. Thomas Thorne.
<i>Giles Scroggins</i> ..	Mr. W. Lestocq.
<i>Ned</i> ..	Mr. W. Howe.
<i>Polly</i> ..	Miss Kate Phillips.
<i>Sarah Ann</i> ..	Miss Ella Strathmore.

30th. Court. Revival.

ENGAGED.

<i>Cheviot Hill</i> ..	Mr. Henry J. Byron.
<i>Belvauney</i> ..	Mr. Kyrle Bellew.
<i>Mr. Symperson</i> ..	Mr. Clifford Cooper.
<i>Angas Macalister</i> ..	Mr. Denny.
<i>Major M'Gillcuddy</i> ..	Mr. Gilbert Trent.
<i>Belinda Treherne</i> ..	
<i>Minnie Symperson</i> ..	Miss Marion Terry.
	Miss Carlotta Addison.

<i>Mrs. Macfarlane</i> ..	Miss Emily Thorne.
<i>Maggie</i> ..	Miss Measor.
<i>Parker</i> ..	Miss L. Meredith.

DECEMBER.

3rd. Alhambra. Revival.

THE BLACK CROOK.

Spectacular Fairy Opera, in Three Acts, founded on "La Biche aux Bois."

<i>Black Crook</i> ..	Miss C. Loseby.
<i>Gabrielle</i> ..	Miss Lizzie Coote.
<i>Queen Orangehue</i> ..	Miss Rose Berend.
<i>Princess Desirée</i> ..	Miss Emelie Petrelli.
<i>Princess Aika</i> ..	Miss Julia Seaman.
<i>Sapphire</i> ..	Miss Kate Sullivan.
<i>Coral</i> ..	Miss May Jamieson.
<i>Pearl</i> ..	Miss Louise Beverley.
<i>Dandelion</i> ..	Mr. Harry Paulton.
<i>Prince Jonquil</i> ..	Mr. Henry Walsham.
<i>King Quiribiboo</i> ..	Mons. René Longrois.
<i>Ding Dong</i> ..	Mr. W. Hargreaves.
<i>Buttercup</i> ..	Mr. J. H. Jarvis.
<i>Fingle Fangle</i> ..	Mr. Kelleher.
<i>Zuzziel</i> ..	Mr. C. Power.
<i>Solfleur</i> ..	Mr. Redmund.

15th. Criterion. First Performance.

FOGGERTY'S FAIRY.

Fairy Comedy, in Three Acts, by W. S. GILBERT.

<i>Frederick Foggerty</i> ..	Mr. C. Wyndham.
<i>Walkinshaw</i> ..	Mr. Geo. Giddens.
<i>Talbot</i> ..	Mr. W. Blakeley.
<i>Dr. Lobb</i> ..	Mr. A. Maltby.
<i>Dr. Dobb</i> ..	Mr. H. H. Astley.
<i>Blogg</i> ..	Mr. A. Redwood.
<i>Uncle Fogie</i> ..	Mr. A. M. Denison.
<i>Walker</i> ..	Mr. Edward H. Bell.
<i>Balker</i> ..	Mr. Alex. Verton.
<i>The Fairy Rebecca</i> ..	Miss Rose Saker.
<i>Jennie Talbot</i> ..	Miss M. Rorke.
<i>Miss Delia Spiff</i> ..	Miss M. Daly.
<i>Tottie</i> ..	Miss F. Harrington.
<i>Lottie</i> ..	Miss K. Rorke.
<i>Aunt Bogle</i> ..	Mrs. A. Mellon.
<i>Miss De Vere</i> ..	Mrs. John Wood.

24th. Gaiety. First Performance.

ALADDIN.

Burlesque-drama, in Three Acts, by ROBERT REECE.

<i>Hang-Yu</i> ..	Mr. T. Squire.
<i>Ho-Fi</i> ..	Miss P. Broughton.
<i>Abanazar</i> ..	Mr. Edward Terry.
<i>Aladdin</i> ..	Miss E. Farren.
<i>So-Sli</i> ..	Mr. E. W. Royce.

<i>Shi-Ning</i>	Miss Connie Gilchrist.
<i>Pooh-Pooh</i>	Miss Agnes Hewitt.
<i>Hy-Son</i>	Miss Alice Imms.
<i>Souchong</i>	Miss Gilbert.
<i>Boo-Long</i>	Miss Moncrieff.
<i>Nu-Moune</i>	Miss Lizzie Wilson.
<i>Wee-Ping</i>	Mr. J. J. Dallas.
<i>Badroulbador</i> ..	Miss Kate Vaughan.

26th. Imperial. First Performance.

MACFARLANE'S WILL.

Pantomimic Vaudeville, in Three Acts,
by J. MACKAY and H. AGOUST.

<i>Alderman Blobbs</i>	Mr. Alfred Nelson.
<i>Lord Maudle</i> ..	Mr. Lin Rayne.
<i>Lilliput Lavender</i>	Mr. Fredk. Kaye.
<i>Harry Macfarlane</i>	Mr. H. Gray Dolby.
<i>Alphonse</i>	Mr. Fredk. Desmond.
<i>Hugo Leon</i>	M. Agoust.
<i>Colonel</i>	
<i>O'Shaughnessay</i>	
<i>D'Orsay</i>	M. Agoust.
<i>Spindleshanks</i> ..	
<i>Tobias</i>	M. Vanara.
<i>Painter</i>	Mr. W. Price.
<i>Countryman</i> ..	Mr. T. Price.
<i>Grabem</i>	Mr. Charles Almonte.
<i>Pike</i>	Mr. Edward Burgess.
<i>Sharp</i>	Mr. William Burgess.
<i>Mugby</i>	Mr. J. Witcher.
<i>Quisby</i>	Mr. H. Bridges.
<i>Mrs. Blobbs</i> ..	Miss T. Lavis.
<i>Caroline</i>	Miss Alice Ingram.
<i>Miss Merrywise</i>	Miss C. Harvey.
<i>Fanny</i>	Miss Kate Lee.
<i>Mabel</i>	Miss Norreys.

26th. Lyceum. Revival.

TWO ROSES.

Comedy in Three Acts, by JAMES ALBERY.

<i>Mr. Digby Grant</i>	Mr. Henry Irving.
<i>Mr. Furnival</i> ..	Mr. Howe.
<i>Jack Wyatt</i> ..	Mr. W. Terriss.
<i>Caleb Decie</i> ..	Mr. G. Alexander.
<i>Footman</i>	Mr. Harbury.
<i>Our Mr. Jenkins</i>	Mr. David James.
<i>Ida</i>	Miss Helen Matthews.
<i>Lottie</i>	Miss Winifred Emery.
<i>Mrs. Cups</i>	Miss C. Ewell.
<i>Our Mrs. Jenkins</i>	Miss Pauncefort.

26th. Royalty. First Performance.

PLUTO; or, Little Orpheus and His Lute.

Burlesque, by H. J. BYRON.

<i>Orpheus</i>	Miss Lydia Thompson.
<i>Aristæus</i>	Mr. Charles Glenney.

<i>Pluto</i>	Mr. W. J. Hill.
<i>Cerberus</i>	Master Girard.
<i>The Three Fates</i>	Miss Millie Herbert.
	Miss Searle.
	Miss Hood.
<i>The Three Furies</i>	Miss B. Farquhar.
	Miss Couteur.
	Miss Lisle.
<i>Rhadamanthus</i> ..	Mr. Felix Bury.
<i>Minos</i>	Mr. Martin.
<i>Charon</i>	Miss Ella Chapman.
<i>Apollo</i>	Miss Maud Brans-
	combe.
<i>Eurydice</i>	Miss Wadman.
<i>Proserpine</i>	Miss Maud Taylor.
<i>Clotilda</i>	Miss Trevor.

29th. St. James's. First Performance.

THE SQUIRE.

Play, in Three Acts, by A. W. PINERO.

<i>The Rev. Paul</i>	Mr. Hare.
<i>Dormer</i>	
<i>Lieutenant</i>	Mr. Kendal.
<i>Thorndyke</i> ..	
<i>Gilbert Hythe</i> ..	Mr. T. N. Wenman.
<i>Gunnion</i>	Mr. Mackintosh.
<i>Izod Haggerston</i>	Mr. T. W. Robertson.
<i>Fell</i>	Mr. Martin.
<i>Robjohns, Jun.</i>	Mr. Brandon.
<i>The Representative of the Page-</i>	Mr. C. Steyne.
<i>ley Mercury</i> ..	
<i>Kate Verity</i> ..	Mrs. Kendal.
<i>Christiana Haggerston</i> ..	Miss Ada Murray.
<i>Felicity Gunnion</i>	Miss Brereton.

31st. Adelphi. First Performance.

TAKEN FROM LIFE.

Drama, in Five Acts, by HENRY PETTITT.

<i>Walter Lee</i>	Mr. Charles Warner.
<i>Philip Radley</i> ..	Mr. J. D. Beveridge.
<i>William Maguire</i>	Mr. E. H. Brooke.
<i>Titus Knott</i>	Mr. Fred. Thorne.
<i>John Denby</i>	Mr. Edward Price.
<i>Joe Gallon</i>	Mr. Harry Proctor.
<i>Robert Channell</i>	Mr. Otway Compton.
<i>Jack</i>	Miss Jenny Rogers.
<i>Michael Durnford</i>	Mr. H. Cooper.
<i>Sergeant Arnold</i>	Mr. J. Anderson.
<i>Richard Bolton</i> ..	Mr. M. Byrnes.
<i>Kate Denby</i>	Miss Gerard.
<i>Bella Greystone</i> ..	Miss F. Chalgrove.
<i>Mary Maguire</i> ..	Miss Edith Bruce.

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Dramatic Notes

AN

ILLUSTRATED YEAR-BOOK

OF

THE STAGE

By AUSTIN BRERETON

WITH

SKETCHES OF SCENES AND CHARACTERS

By T. WALTER WILSON AND RUDOLF BLIND

FOURTH YEAR OF ISSUE

1882—1883



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A Biographical Sketch.

BY

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PREFACE.

"DRAMATIC NOTES," continued as it is from year to year, may claim its place as a chronicle of the English stage. As a record of the principal plays which are annually brought out in our theatres, it is correct; as a work of criticism it aims at being honest. The black-and-white sketches accompanying the letterpress tend to further the value of the book. The idea of the work originated with Mr. Charles Eyre Pascoe, who edited the first issue; the second, owing to Mr. Pascoe's ill-health, was edited by Mr. W. H. Ridging; and the third was from the pen of the writer of the present issue.

The notices contained in this, the fourth of the series, are all, with one or two unimportant exceptions, from my own pen. Many of them were written on the first night of the production or revival, and I have found no reason to change the opinion then formed. In this issue, over sixty plays are noticed. It has been thought necessary, although the record is as complete as possible, to refer only to those events which are likely, from one cause or another, to take a position in the history of the stage. The performance, for instance, of a young lady who appears one day as the heroine of an ill-fashioned play of her own making, and the next as a scantily clothed and almost mute figure in a pantomime, this, and such like results of the much-abused *matinée*, are best forgotten.

A. B.

LONDON, March, 1883.

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Dramatic Notes.

JANUARY.

The Cynic.—*Ours* at the Haymarket.—*A Bed of Roses.*

THE first play brought out in 1882 was *The Cynic*, Mr. Herman C. Merivale's comedy, taken from the well-known "Faust" legend. It was an attempt to modernize the old story ; and, as stated in last year's issue of this publication, it was produced at the Theatre Royal, Manchester, under the title of *The Modern Faust*, on Saturday afternoon, November 19, 1881. With some slight alterations, and under its new name, the play was acted at the Globe Theatre on the 14th of the following January. The task of modernizing "Faust" successfully was not overcome by Mr. Merivale, but for all that his work deserved more consideration than it received, for it was at least serious and thoughtful. It was not ill constructed, and the dialogue was polished and of literary excellence. The mistake of the play was made in presenting various characters with most of whom an audience could have no sympathy. Mr. Merivale arranged his play in four acts, and the plot of it is briefly this. Count Lestrangle wishes to ruin Daisy Brent, whose husband is away in India ; and to effect his purpose, he makes Lady Luscombe promise to assist him. He obtains Lady Luscombe's consent to his evil design, through the possession of some compromising letters of hers. He threatens to use these letters unless Lady Luscombe consents to help him, and so she becomes a partner in the scheme. Now, Daisy Brent has been forced into an uncongenial marriage, for the man on whom she had set her heart was Guy Faucit. Her love was returned by Faucit, and so Lestrangle plots to bring the old lovers together. With the help of Lady Luscombe he succeeds in doing this. Daisy Brent and Guy Faucit fall into the trap, and just as they are in a compromising situation, Lestrangle brings a witness to the scene, and the downfall of Daisy Brent appears imminent. But now the cool-headed Count spoils his own game, and commits a felony by opening and retaining an important telegram, not addressed to himself, announcing the death of Daisy Brent's husband. He, moreover, drops the telegram, which is secured by Lady Luscombe, and under threat of prosecution he delivers up

the letters on which he had built his hopes. Lady Luscombe is consequently free from his interference, Daisy Brent is at liberty to marry Guy Faucit, and the cynical Count owns himself defeated and secures a retreat which is not altogether undignified. It appears to me that it was a mistake to present such types of character as Lady Luscombe, who could conspire to ruin her friend, and who could love such a man as Count Lestrangle. It was a mistake to expect any sympathy for such a person as Guy Faucit, who had no more respect for the woman he loved than to bring her into disgrace; and it was a mistake to believe that an audience would appreciate the efforts of a man who was a modern Satan

lacking any supernatural help. Count Lestrangle hovered in the balance; he was neither one thing nor the other, and nothing definite could be made out of him. In Mr. Hermann Vezin, the Count had an actor whose own polished style was of great service to the correct interpretation of the character, and Mr. Vezin gave a finished, artistic rendering of the part. He delivered Mr. Merivale's incisive dialogue with singular ease and success. As Daisy Brent, Miss Litton had an un-



MR. HERMANN VEZIN.
(*The Cynic.*)

congenial and an unsympathetic character to interpret, and Miss Louise Willes gave some touches of pathos to the part of Lady Luscombe.

The late T. W. Robertson's comedy, *Ours*, was revived at the Haymarket Theatre, for the first time at that house, on January 19. It may not be out of place to note that this play was first represented in Liverpool, in the summer of 1866. It was brought out in London on September 15 of the same year, at the Prince of Wales's Theatre. In the cast of the latter production were Mrs. S. B. Bancroft (then Miss Marie Wilton), who acted Mary Netley; Mr. John Hare, who played Prince Perovsky; the late Mr. Clarke, who represented Hugh Chalcot; and Mr. S. B. Ban-

croft, who appeared as Angus MacAlister. In the revival of *Ours* at the Prince of Wales's Theatre, in May, 1876, Mr. Bancroft played Hugh Chalcot, Miss Ellen Terry acted Blanche Haye, and Mr. C. F. Coghlan represented Angus MacAlister. In the Haymarket revival, Mr. and Mrs. Bancroft appeared as Hugh Chalcot and Mary Netley respectively. Mr. H. B. Conway was manly as Angus, and Mr. Arthur Cecil was artistic as the Prince Perovsky. The Blanche Haye was Mrs. Langtry, who acted gracefully, but did not possess sufficient experience or earnestness for the part. Miss Le Thièrre as Lady Shendryn, Mr. C. Brookfield as Sergeant Jones, Mr. Edmund Smedley as Captain Samprey, and Mr. Stewart Dawson as Houghton, completed the cast.

A Bed of Roses is the title of a new and original comedietta in one act, written by Mr. Henry A. Jones, and produced at the Globe Theatre on January 26. It is an excellent little work, fresh and bright, and possessing some capital dialogue. The story is conventional, but it has been ably handled by the dramatist. Three years previous to the commencement of the play, Peter Vellacott, a retired chicory merchant, has sent his only son, Charles, away from home. The young man has turned soldier, and when fighting for his country his life had been saved by a young doctor, George Dallyson, who is now installed as the resident medical adviser of old Vellacott. What more natural than that the handsome young doctor and Dora Vellacott should fall in love with each other, that Vellacott should discover the state of affairs, and that he should part the lovers? But in the nick of time Charles returns, becomes reconciled with his father through the help of his sweetheart, Amy Brendon, recognizes in George Dallyson the preserver of his life, and is the means of old Vellacott giving his consent to his daughter's marriage with the doctor. This play is simple, honest, and to the purpose; it is excellently told, and should be seen oftener upon the stage.

II.

FEBRUARY.

The School for Scandal at the Vaudeville.—*Manola*.—*My Little Girl*.—*The Manager*.

The revival, at the Vaudeville Theatre, on February 4, of *The School for Scandal*, proved one of the most successful events of the year. Miss Ada Cavendish appeared as Lady Teazle, and in

the more dramatic scenes of the play her acting was capital. The Sir Peter of Mr. William Farren was well conceived, and a



MISS ADA CAVENDISH.
(*The School for Scandal.*)

thoroughly artistic performance. Mr. Henry Neville was pleasing as Charles Surface, but the Joseph Surface of Mr. Frank Archer was not interpreted in its true meaning. Mr. Archer was too self-satisfied, and apparently brimming over with the consciousness of his own ability, to fully realize the character.

Manola, a comic opera in three acts, being an English version, by Mr. H. B. Farnie, of M. Charles Lecocq's *Le Four et La Nuit*, was brought out at the Strand Theatre, on the 11th of this month. M. Lecocq's opera was first presented at the Nouveautés, Paris, on November 5, 1881. The adaptation was cleverly done, and the plot may be thus summed up:—

Don Brasiero has arranged

to marry the Lady Beatrix, whom he has never seen, and who, at the commencement of the piece, is expected at the castle. Brasiero's friend, Prince Calabazas, has had a young Créole girl, by name Manola, carried off by his servant Pablo, and brought to the castle. There Manola meets her lover, Miguel, who is a servant to Don Brasiero, and they arrange a scheme by which Manola shall impersonate the expected bride. The Prince is astonished to find that he has been attempting to carry away his friend's betrothed. Matters become further complicated by Don Brasiero mistaking Pablo for the Lady Beatrix' uncle. But the arrival of Beatrix and her maid, Tessa, gives more trouble to the lovers; but, happily, Beatrix and Manola are

old friends, and Beatrix consents to the ruse being carried on until Manola can escape. Prince Calabazas thinks Manola is the real bride, and, in order to get him out of the way, the clever girl pretends to have fallen in love with him, and induces him to enter a dove-cot. No sooner is he in than Miguel takes the ladder away, and the lovers run off. The cries of the Prince attract Brasiero, who thinks that his bride has run away. He resolves to follow the supposed Countess, Miguel and Manola re-enter disguised as postilions, and the party set off on a false errand. Of course, affairs are satisfactorily arranged, and with such a complication as this, it may easily be seen that there was plenty of opportunity for fun. The title-rôle was sustained by Miss Rosa Leo, whose acting was bright and vivacious; she also sang pleasantly. Miss Irene Verona was charming, in her way, as Beatrix; and the mirth of the piece was left to the ability of Mr. H. Ashley and Mr. W. J. Hill.

The Manager, a farcical play, in three acts, founded on *Le Mari de la Débutante*, by Mr. F. C. Burnand, was produced at the Court Theatre on February 15, and failed signally. The attempt to parade life behind the scenes, as some people suppose it to exist, was not successful, and the piece failed both on this account and because it was an exaggerated work of buffoonery. *The Manager* was preceded by *My Little Girl*, a comedietta in one act, adapted by Mr. Dion G. Boucicault from the novel of the same name by Messrs. W. Besant and James Rice. The dramatic motive of the piece is precisely similar to *A Clerical Error* (Mr. Henry A. Jones's one-act play, acted by Mr. Wilson Barrett at the Court Theatre on October 13, 1879), but the treatment of the story is different. An elderly gentleman falls in love with his ward, but the girl loves her guardian's



MISS ROSA LEO AS MANOLA.

nephew. The guardian forbids the engagement, but is persuaded to relinquish his desire. This forms the scene of the little play, and it was naturally and effectively rendered by Mr. John Clayton. Miss Measor acted with much grace and sweetness as the young girl, and the author appeared as the nephew. Miss Carlotta Addison also gave a very finished sketch, and Mr. H. Kemble was humorous as a short-sighted curate.

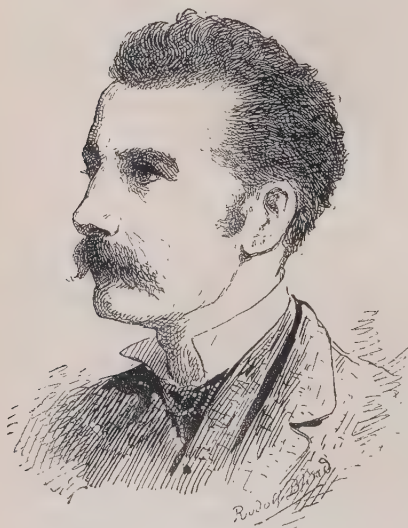
III.

MARCH.

Fourteen Days.—*Romeo and Juliet* at the Lyceum.—*Madame Favart* at the Avenue.—*Moths*.

On March 4, a farcical comedy in three acts, adapted by Mr. Henry J. Byron from the *Voyage d'Agrément* of MM. Edmund Gondinet and Charles Bisson, was presented at the Criterion Theatre. The French play was brought out at the Vaudeville Theatre, Paris, on June 3, 1881, and Mr. Byron did not depart much from the original in his English version. It may fairly be said that the play is amusing, and the dialogue, if not

particularly witty, is at least free from double meaning. The groundwork of the plot is, however, unhealthy. Mr. Peregrine Porter—played with inimitable dash and spirit by Mr. Charles Wyndham—who is presumably a gentleman, forms an acquaintance, during the absence of his wife, of a woman of questionable character. He takes her to a theatre, is intoxicated, and, after leaving his companion in a cab, he discovers that a portrait of his wife, which he valued, is missing. He accordingly gives chase to the woman, and knocks down a policeman. He is locked



MR. CHARLES WYNDHAM.

up, bailed out, and eventually sentenced to fourteen days' imprisonment. During his incarceration, the "æsthetic" governor of the

prison makes love to his wife. The fun of the piece arises from the endeavours of Peregrine Porter to keep the knowledge of his imprisonment from his wife. But I cannot think very highly of the man who gets drunk and loses his wife's picture, and the idea of the wife having to listen to the protestations of love from one of her husband's friends is not pleasant. However, the play became a success both in England and America, a fact which speaks well for the manner in which it was acted. Besides Mr. Wyndham, there were Mr. Herbert Standing, Mr. W. Blakeley, Mr. George Giddens, and Mr. Lytton Sothorn, to help to sustain the fun of the piece, and the Misses Kate and Mary Rorke acted with much grace and refinement.

A great event in the annals of the stage occurred at the Lyceum Theatre on March 8, the occasion of Mr. Henry Irving's revival



MR. WILLIAM TERRISS.

(*Romeo and Juliet.*)

of *Romeo and Juliet*. Never before had such a glorious setting been given to one of Shakespeare's plays, and this elaborate repro-

duction of the tragedy fully deserved the success which attended it. As to the arrangement of the play, Mr. Irving did that skilfully, and in the ball-room scene he introduced the dark-haired Rosaline. But some omissions from the text struck me as being rather strange, and I am at a loss to understand why the following lines should have been omitted from Romeo's speech in the well-known balcony scene :—

'Tis not to me she speaks :
Two of the fairest stars in all the heaven,
Having some business, do intreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head ?
The brightness of those cheeks would shame those stars,
As daylight doth a lamp :

and, at the point where Juliet rests her head upon her hand :—

Oh ! that I were a glove upon that hand,
That I might touch that cheek !

When, a few lines further on in the same scene, we find such a weak sentence as this retained—"Had I it written, I would tear the word"—the spectator is at a loss to understand the strange omissions instanced above, and is left to draw his own conclusions on the subject. Mr. Irving's arrangement of the scenes may best be noted by rapidly running over the order in which they appear. After the appearance of Chorus, attired after Dante, the tableau curtains divide and show the market-place of Verona, a splendid stage-picture. Here we have a quarrel between the rival factions of the Montagues and Capulets, which is an admirable instance of stage-grouping, and Romeo enters by the sloping-bridge at the back. We are then shown the loggia of Capulet's house, in which Juliet and Lady Capulet and the Nurse appear. The painting representing the exterior of the Capulet's mansion serves for the delivery of the Queen Mab speech by Mercutio, and the passage within of Romeo and his companions. The hall in Capulet's house—one of the richest and most brilliant scenes that has been witnessed, even at the Lyceum—introduces the ball at which Romeo first meets Juliet, and here, too, we notice the presence of Rosaline. The commencement of the second act is laid before a wall adjoining Capulet's garden, from which we pass to the balcony scene. The balcony is solidly built up with marble pillars, shaded in front by quivering foliage. The next scene of importance is the garden where Juliet receives Romeo's message from the Nurse, and the interior of the Cloisters, with the lovers kneeling to receive the Friar's blessing, terminates this act. A ruined street—one of the best scenes in the play, artistically con-

sidered—is where the fight between Romeo and Tybalt is brought about ; and the secret place in the monastery may be instanced



MRS. STIRLING.
(*Romeo and Juliet.*)

as a very artistic scene. Juliet's chamber, where the lovers part, at the end of this act is, perhaps, too gorgeous in its colouring. This room also serves for the delivery of the potion scene ; and here Juliet is discovered apparently dead. One might have thought that scenic art could go no further, but the street in Mantua, in the fifth act, revealed a picture of great beauty ; and the tomb scene, with its entrance down several flights of steps, leading from the roof, was a marvel of scenic success, and the tableau at the conclusion of the play brought to a close one of the grandest spectacular representations of a Shakespearian play that has ever been presented. It can scarcely be said that either Mr. Irving's Romeo or Miss Ellen Terry's Juliet, were successful interpretations.

The Mercutio of Mr. William Terriss was far too boisterous, and spoiled by over-gesticulation. Mrs. Stirling, as the Nurse, gave a fine, artistic, piece of acting. *Romeo and Juliet* was withdrawn



Romeo and Juliet, Act V.

from the Lyceum, for the summer vacation, on July 29. It was reproduced on September 2, and played again until October 7, having been performed one hundred and sixty-one times.

On March 11, the Avenue Theatre was opened for the first time, with a revival of *Madame Favart*. This comic opera by MM. Chivot and Duru, with music by Offenbach, was originally produced at the Folies-Dramatiques, Paris, on December 28, 1878. The English version, by Mr. H. B. Farnie, was brought out at the Strand Theatre on April 12, 1879, and played there for a year and a half. In the revival under notice, Miss Florence St. John and Mons. C. D. Marius resumed their old parts of Justine Favart and Charles Favart respectively. Mr. Fred Leslie was the Marquis de Pontsable, Mr. Henry Bracy acted Hector de Boispréau and Mr. W. Everard appeared as Major Cotignac.

Auntie, an original farcical piece in three acts, by Mr. Henry J. Byron, was presented for the first time, at Toole's Theatre, on March 13. It is certainly one of the weakest of even Mr. Byron's plays. The plot of the piece, such as it is, is this. Auntie is Mrs. Bunny's aunt, and the complete mistress of the Bunny household. An obtrusive brother-in-law is also provided, and two victims of oppression—Mr. Bunny and Major-General Mogador—arrange a

plan by which their wives, together with Auntie, go for a holiday to Margate. The two husbands also arrive at Margate, and by presenting to the audience a view of the rooms of the respective parties, a view of their doings is given. Auntie's husband, who has hitherto been supposed to be dead, appears in the shape of the lodging-house keeper. The husbands try to bring about a match between Auntie and the objectionable brother-in-law, and, as Auntie's husband has committed bigamy, the wedding takes place, and the men are freed from their importunate female relatives. Such a story as this, it need hardly be observed, is extremely improbable, and the work was not lit up by any great amount of witty dialogue. Mr. J. L. Toole played the hen-pecked Mr. Bunny, and he was well supported by Miss Emily Thorne as Auntie. Miss Winifred Emery and Miss Effie Liston were charming representatives of the wives.

Moths, an adaptation of Ouida's novel of the same name, by Mr. H. Hamilton, was represented at the Globe Theatre on Saturday afternoon, March 25. It was only acted there once, and on April 27 it was transferred to the

stage of the Olympic Theatre, where it had a fairly successful run. The adaptation did not display much skill—it was simply a pasting together of so many pages from the novel, and the play was too long and overdone with dialogue. The drama opens at the gardens of Deauville, where Vere Herbert meets the singer, Raphael de Corrèze, while the Russian Prince, Sergius Zouroff, falls in love with the young girl Vere, and Madame de Sonnaz in her jealousy plots revenge. The second act takes place at Zouroff's



MISS LITTON.
(*Moths*.)

château, at Félicité, where Vere promises to marry Zouroff, and the third and strongest dramatic act of the four passes at Zouroff's palace at St. Petersburg. Here the curtain falls on the banishment of the heroine to Poland, because she refuses to receive Madame de Sonnaz into her house after overhearing an interview between her husband and his mistress—Madame de Sonnaz. In the fourth

act the adapter has shaped the ends of the novel differently, and Corr  ze comes on a visit to Vere and thus compromises her. The Duchess de Sonnaz and Prince Zouroff arrive to obtain evidence for a divorce, but the Duke and Duchess of Mull and Lord Jura, a Platonic lover of Vere's, also arrive, and the latter fights and kills Zouroff, thus leaving the way clear for Corr  ze to marry Vere. In the adaptation Zouroff was made a rude boor, instead of a polished gentleman with a bad heart. Lady Dolly was a light and agreeable picture, admirably suggested by Miss Carlotta Addison. The American heiress, Fuschia Leach, was brought forward as a conventional, and it is to be hoped an impossible, "Yankee gal," but Miss Louise Willes did her best with the character. Mr. Herbert Standing, as Lord Jura, gave a fine, manly rendering of the part; and Mr. Kyrle Bellew was graceful and romantic as Corr  ze. The heroine, Vere, was played in a sympathetic manner by Miss Marie Litton.

IV.

APRIL.

Lucy Brandon.—*The Shadow of the Sword.*—*The Parvenu.*—*Babil and Bijou* at the Alhambra.—*The Kingmaker.*—*A Shadow Sceptre.*—*Long Ago.*—*Boccaccio.*—*Odette.*—*Lord Bateman.*—*Far from the Madding Crowd.*

The early theatrical season opened on Saturday, April 8, with two lamentable failures: one at the Imperial Theatre, the other at the Olympic, and the production of a play which became one of the few successes of the year—*The Parvenu*. The first two of these pieces may easily be disposed of. They were both the work of Mr. Robert Buchanan, and they failed so signally that they were both withdrawn in less than a fortnight. *Lucy Brandon*, a drama in four acts, brought out at an afternoon performance at the Imperial Theatre, was founded on Lord Lytton's novel of "Paul Clifford," but the play was badly constructed, the dialogue was feeble, and the work was devoid of dramatic interest. *The Shadow of the Sword*, acted for the first time in London on the evening of the same day, was originally produced at the Theatre Royal, Brighton, on May 9, 1881. Writing of this play in "Dramatic Notes" for 1882, I remarked that the "piece is hardly likely to add to its author's reputation, as it is not well written and it lacks action"—a truth which was fully endorsed by the reception of the play in London.

It is a relief to turn from the bombast and tawdry senti-

mentality of these two plays, to the freshness and charm of Mr. G. W. Godfrey's comedy, *The Parvenu*, which broke the run of ill-luck which had set in at the Court Theatre. The play is in three acts, and the scene is laid in a disputed strip of ground called "No Man's Land," which separates the dwellings of Sir Fulke Pettigrew, and Mr. Ledger, M.P. Sir Fulke is an aristocratic, but impecunious baronet, and he and his wife scheme to get their only daughter, Gwendolen, married to the self-made, vulgar Mr. Ledger—a union by which the parvenu would free the aristocrat from debt ; for Mr. Ledger is rich, although a snob. But a young artist, Claude Glynne, arrives and opportunely saves Gwendolen from the assaults of a tramp. He is mistaken by Lady Pettigrew for a nobleman who is supposed to be travelling in disguise, and she invites him to stay with them. Both Sir Fulke and Lady Pettigrew, thinking that they will be able to arrange a better marriage for their daughter, now snub Ledger upon every possible opportunity, and their annoyance and disgust may be easily imagined when they discover that their guest is no other than the poor artist he represented himself to be. They then seek to part the lovers, Claude Glynne and Gwendolen, and to once more enlist Mr. Ledger as their daughter's future husband. But he has already seen that the girl's affections are bestowed elsewhere, and, touched by the gentle manner in which she refused his suit, he not only resigns all claims to her hand, but in the goodness of his heart he gives her a handsome wedding present, which consists of the bit of disputed land and her father's mortgage deeds. So Gwendolen marries her artist lover, and the vulgar Mr. Ledger obtains a triumph over the aristocrats. It may be said that the dramatic force of Mr. Godfrey's comedy is not strong ; but it must be remembered that the play is original,



MR. FORBES-ROBERTSON.
(*The Parvenu.*)

and that the author had considerable difficulty to encounter in arranging the piece in one scene, and with only seven characters. It therefore speaks well for his skill in construction that he should have been able to maintain throughout a dramatic and varied movement for his characters, and that he should have been able to sustain the interest of the comedy without any artificial change of scene or puppet-like working of the *dramatis personæ*. The especial charm of the play lies in the fact that the story progresses smoothly and gracefully, without any apparent effort. The spectator is soothed and pleased, if he is not excited, and the characters are all natural, and effectively drawn. *The Parvenu* may not be a strong play, sufficient to last for all time, but it is a healthy, refreshing work, possessing those charms of simplicity and grace which are not often found in the modern drama. The piece was well acted at the Court Theatre. Mr. G. W. Anson never played better than as Mr. Ledger, M.P., and Miss Sophie Larkin was excellent as Lady Pettigrew. The lovers were charmingly represented by Miss Marion Terry and Mr. Forbes-Robertson, and some excellent comedy came from Mr. John Clayton and Miss Lottie Venne. The pretty scenery was painted by Mr. W. Perkins.



MR. HENRY WALSHAM.
(*Babil and Bijou.*)

Babil and Bijou, the spectacular opera in four acts, written by Messrs. Dion Boucicault and J. R. Planché, and originally brought out at Covent Garden on August 29, 1872, was reproduced at the Alhambra Theatre on the 8th of this month, and became very successful, an event owing to the splendid manner in which the piece was

placed on the stage. The principal parts were taken by Miss Constance Loseby, Mr. Henry Walsham, and Mr. Harry Paulton.

On Saturday afternoon, April 15, a new and original historical drama in four acts, written by Mr. J. W. Boulding, was presented at the Adelphi Theatre. It proved a praiseworthy, though rather crude work, and had it been acted under more advantageous circumstances, it might have developed into a success. It was entitled *The Kingmaker*, and written in blank verse. The action of the piece takes place during the reign of Edward the Fourth, as may be inferred from its title. In the first act the author depicts the betrothal of Lady Isabel and the Duke of Clarence, and the curtain falls on the Earl of Warwick's defiance of the King. The scene of the second act is laid at Warwick's castle, where Edward, now reconciled to "The Kingmaker," and his train, are the Earl's guests. The King here betrays a passion for Warwick's daughter, Lady Anne, and enters her room whilst she is at her prayers. He locks the door, and, in spite of her resistance, embraces her. Attracted by the cries of his daughter, the Earl of Warwick and a goodly crowd of courtiers burst into the chamber, when Warwick seizes upon the intruder, and recognizing him, exclaims, "My God! The King!" This second act is by far the best in the piece from every point of view, and if the rest of the play was only as good, the success of *The Kingmaker* would have been assured. It is therefore much to be regretted that from this point the dramatist did not keep on a level with his preceding work, for the drama now stumbles rather than rushes along, and halts every now and then to make way for some weak and unnecessary scene. There was much good writing in the play, and it was a pity that it was not better acted. Mr. E. H. Brooke, played the title-rôle with some force and intensity, and Miss Sophie Eyre was a dramatic representative of the part of Lady Anne.

On the same evening another blank-verse historical drama was produced. It was written by Mr. H. Hamilton, and entitled *A Shadow Sceptre*, being founded on the history of Lady Jane Grey. It was acted for the first time at the Prince's Theatre, Manchester, having Miss Alleyn and Mr. Hermann Vezin for its principal exponents. But the play, although not badly written, lacked the elements of theatrical success, and was seen very little in the country.

Long Ago, a drama in one act, written by Mr. Arthur A'Beckett, and played at a morning performance at the Royalty Theatre on Saturday, April 22, was a dramatic version of the same author's story, "Madame la Fontaine—Troisième Etage," published in the Christmas number of *London Society* in 1875. It relates how

a woman, having left her husband and infant son so that she might lead a life of gaiety and recklessness, meets her son when he is grown up, and wishes to be reconciled to him. But the young man has been taught that his mother died an example of innocence, and the heart-broken woman, now a keeper of a Parisian gambling-house, resolves not to tell her son of her depravity. She is dying, but she succeeds in keeping the terrible truth from her child, and she lets him keep the memory of his dead mother spotless, although the act hastens her death. This one dramatic episode was admirably treated by the author, and the part of the mother was pathetically portrayed by Miss Hilda Hilton.

Boccaccio, a new comic opera in three acts, was produced at the Comedy Theatre, on April 22, and became very successful. The foundation of the piece was a five-act vaudeville, entitled *Boccace, ou le Décaméron*, produced at the Vaudeville, Paris, in 1853, with Fechter in the principal character. It had no less than four authors—MM. Bayard, Brunswick, de Leuven, and de Beauplan. From this piece the German author, A. M. Génée took his *Boccace*, for which Herr Franz Suppé composed the music. The opera was then brought out with much success at the Galeries St. Hubert, Brussels, and was then immediately translated by M. Lagaye for the Folies-Dramatiques, Paris. But the manager of the French theatre, not considering this translation sufficiently good for his house, commissioned the well-known librettists, MM. Chivot and Duru, to adapt the piece, and the version of the opera by these gentlemen was represented in Paris on March 29, 1882. The English adaptation is by Messrs. H. B. Farnie and Robert Reece. The argument is as follows:—The unacknowledged daughter of a former Grand Duke of Tuscany is brought up, under the name of Fiametta, by an olive-grower named Lambertuccio and his wife Peronella. The good folks are ignorant of the girl's parentage. A romantic student, Boccaccio, falls in love with her, and his affection is returned; but Fiametta is claimed by her uncle, the reigning Grand Duke. She is restored to her rank at Court, and betrothed to an eccentric young gentleman, Pietro, the prince of Palermo. The prince has, however, entangled himself in some love affair with the wife of a cooper, one Lotteringhi, and this sowing of his wild oats ultimately proves his undoing. The way is conveniently cleared up for the lovers to be united, and, of course, all ends as happily as could be desired. Surrounding the love story, we have the adventures of Leonetto, Boccaccio's fellow-student and friend, who flirts with Peronella so that Boccaccio

may make love to Fiametta ; and much humour is extracted from the eccentric prince, who gets into trouble with the cooper's wife. The interpretation given to the opera in London was excellent. The titular character was sustained by Miss Violet Cameron with archness and vivacity, and her rendering of several songs was



MISS VIOLET CAMERON.
(Boccaccio.)

particularly good. A catching song, "Bumpty-rap-a-ta," given by Mr. Louis Kelleher, and a chorus, became very popular, and Mr. Lionel Brough, as Lambertuccio, bore the burden of the fun. Miss Kate Munroe made her first appearance in England after her return from America, as Isabella, Lotteringhi's wife, and made a nit in the part.

The English version of M. Victorien Sardou's *Odette* was placed on the stage of the Haymarket Theatre, on April 25. It may be noted that the original play was brought out at the Vaudeville Theatre, Paris, on November 17, 1881, and was acted there 138 times. The story, as rendered in the adaptation, is this :—

The first act passes at Paris fifteen years ago. Lord Henry Trevene is absent in England, seeing after the rebuilding of an estate. His wife, Odette, has just returned from the opera, accompanied by Prince Troubitzkoy, John Stratford, and Philip Eden. A letter has arrived from her husband saying that he will not be in Paris for some days, as his business had occupied him longer than he expected. Upon hearing this Prince Troubitzkoy takes his departure. Stratford is a cynic, and thinks this means more than they are told. Philip Eden and Stratford presently leave Odette. The room is now empty, save for the presence of Lady Trevene, and the lights are almost out. Odette unfastens a door which leads to the garden, and retires to her room. Almost at the same instant Lord Trevene, who has finished his business in England sooner than he expected, and has not in any way attempted to catch his wife in a trap, returns, accompanied by his brother and Philip Eden. Just then the door leading from the garden opens, and Prince Troubitzkoy enters and stealthily approaches Odette's room. He is confronted by Lord Trevene. After declaring that Odette is innocent, he hurries from the room. Trevene is stunned by the shock, but only for a moment. He orders his little daughter, Eva, to be taken to his brother's room, and then goes to seek his wife, when the door slowly opens. She had, then, been expecting some one, evidently not her husband, for she thought him away in England. "Are you there?" she whispers in the semi-darkness. "Give me your hand." And then she turns round and embraces, not her expected lover, but her husband. With a wild shriek she rushes to the other end of the room, and implores that her husband will not kill her. No, he will not kill her; he reserves her for a worse fate. He turns her out of the house in the dead of night, without allowing her so much as to even look at her little daughter; and thus the first act terminates with an unexpected and an exceedingly strong dramatic situation. The next act is one of pure comedy. It, as the remaining acts of the play, passes at Nice, fifteen years after the first act, or, to put it in other words, in the present day. Eva has been taught to believe that her mother is dead. Her hand in marriage is sought by Lord Shandon, but an objector arises in the shape of the young lord's mother, who refuses to give her sanction to the match because of the disgraceful life which Odette has led since her separation from her husband. She has retained her title, and dragged it through the mud and mire. Lady Shandon's consent can only be obtained if Odette renounces her title

and consents never to enter England. The scene of the third act is laid at the house of an adventurer, where Odette is the decoy. There Lord Trevene comes to seek his wife to persuade her to accept these conditions, and Odette eventually consents, but insists, on her part, that she may see her child. The fourth and last act is devoted to the interview between the mother and



MADAME MODJESKA.
(*Odette.*)

daughter, and Odette, who is introduced as a friend of Eva's mother, is so touched at the goodness of the young girl, as contrasted to her own life, that she leaves the house repentant, saying that she will never be seen again. In the French play, the news is brought of Odette's suicide, but in the adaptation we are left ignorant as to her ultimate end. The English version of M. Sardou's powerful play ran three months at the Haymarket Theatre. The adaptation was not skilfully done, but some of the

dialogue was capital ; although, on the first night, there was a deal too much of it. Fortunately, Madame Modjeska had been engaged to represent Odette, and her impressive personation of the character undoubtedly helped very materially towards the success of the piece. She acted with vivid intensity and thrilling power, an extremely difficult part. Mr. Bancroft essayed the character of Lord Henry Trevene, for which he was quite unsuited, and Mrs. Bancroft gave some capital comedy in a subordinate rôle. Miss Measor was especially charming as Margaret Eden—Philip Eden's young wife—and the friend of Eva Trevene, and Mr. Frank Cooper played naturally and with much ability as Lord Shandon. A good character sketch came from Mr. C. Brookfield, as Narcisse, a waiter in a gambling-house, who lends money to his master's dupes, and Mr. Arthur Cecil, Mr. Arthur W. Pinero, Mr. H. B. Conway, Mr. Joseph Carne, and Miss Cissy Grahame appeared in other parts. The piece was efficiently mounted.

Lord Bateman ; or, Picotee's Pledge, is the title of a new comic opera in two acts, written by Mr. H. P. Stephens, and composed by Mr. Edward Solomon, produced at a Gaiety Theatre *matinée* on the 29th of this month. The piece, as is usual at the morning performances at the Gaiety, was poorly placed on the stage, both as regards the scenery and dresses. The worst defects of the opera are its want of originality and the pooriness of its libretto. The music is, on the whole, pleasing ; but it is not very tuneful. The plot is simple, but unduly protracted. The first act takes place in the East, where Gilbert, otherwise Lord Bateman, and his uncle, Roderick Rogers, together with a Scotch renegade, Macdallah, and a city knight, Sir Temple Griffin, are prisoners of the Soldan, Amurath CVIII. Princess Picotee, the Soldan's charming daughter, and Gilbert, are in love with each other, and secretly promise to keep their troth for four years, should they not be wed previously. The prisoners effect their escape, and the Soldan and Picotee follow in pursuit. London is the scene of the second act, and the scene opens on the wedding-day of Gilbert and Janet, Sir Temple's daughter, who are just about to be married, Gilbert having waited four years, all but an hour, for his Eastern bride. Just at the last moment Picotee and her father arrive in time to interrupt the ceremony, and Gilbert and Picotee are united. A chorus sung by blue-coat boys appeared to catch the popular ear, and a hit was made by Miss St. Quinten, who sang brilliantly.

Far from the Madding Crowd, a pastoral drama in three acts, by Messrs. Thomas Hardy and J. Comyns Carr, was presented for

the first time in London at the Globe Theatre, on the 29th. It was first acted in Liverpool, at the Prince of Wales's Theatre, on February 27 last year, with the same cast as in London, excepting that the heroine was played by Miss Marion Terry, and Frank Troy was acted by Mr. C. Cartwright. This dramatic version of Mr. Thomas Hardy's novel was divided into three acts, and its pastoral beauty succeeded in making the play attractive for a little while. Miss Marion Terry and Mrs. Bernard-Beere, the two representatives of Bathsheba Everdene, were very charming, and Gabriel Oak found a capital representative in Mr. Charles Kelly. I saw the drama both in Liverpool and London, and it was well staged at both theatres.

V.

MAY.

Cupid in Camp.—Miss Geneviève Ward.—*After Darkness,—Dawn*.—*Money*, at the Haymarket.—*The Wreck of the Pinafore*.

Cupid in Camp, a comic drama in two acts, by Mr. G. C. Vernon, taken from a French source, was brought out at the Criterion Theatre on May 22. It shows how a young lady, in an attempt to meet her lover, disguises herself in male attire, and how a young officer, flying from his country in consequence of some political offence, is obliged to don female habiliments. The fun derived from these improbable circumstances is of course farcical, but the little piece fulfilled its object of providing amusement for a not over-particular audience during the first part of the evening.

During May, Miss Geneviève Ward returned to England from America, and commenced what proved to be a very successful tour with Messrs. Herman Merivale and F. C. Grove's drama of *Forget-me-not*.



MISS GENEVIÈVE WARD.

On Saturday afternoon, the 27th of this month, a one-act drama, adapted from the French by Mr. Aglen A. Dowty, called *After*

Darkness,—Dawn, was presented at Toole's Theatre for the purpose of introducing Mr. William Farren, jun., to a London audience. The story of the piece is soon told. A French emigrant, living at Exeter with his wife, had an only child, a daughter, who was dearly loved by the old man. She had gone on a visit, but had died away from home, and, during her six months' absence, the news has been kept from the father. When the curtain rises it is the day on which the Frenchman, Prosper Matthieu, expects his child's return. He is a music-master, and has composed some music specially for the joyous occasion, and has spread his daughter's favourite flowers throughout the house. The anxiety caused Madame Matthieu by the knowledge that she can no longer conceal the fact from her husband is stopped by the arrival of her niece, Ethel, who bears a wonderful resemblance to the dead girl, and who is passed off as the absent daughter. In such little touches as, for instance, the composing of the music and the gathering of the flowers by Prosper Matthieu, the piece abounds, but a point is missed, and an improbability converted almost into an impossibility, by not making the old man blind. It is scarcely possible to conceive so strong a facial resemblance between two people for a father not to know the difference

between his only child and a stranger after so short an interval of separation as six months. Mr. Farren was successful in giving an interesting and touching rendering of the principal character.

Lord Lytton's comedy, *Money*, was reproduced at a morning performance at the Vaudeville Theatre, also on the 27th of this month. Being very well received, some alterations were made in the cast, and the comedy was shortly afterwards placed in the evening bill, and it ran successfully for a considerable period.



MR. HENRY NEVILLE.
(*Money*.)

Taken altogether, it was excellently acted, and one of the most enjoyable performances in London. The artificiality and false

sentiment of the play were overcome by the ability of the actors. Better acting of its kind is not to be found outside the Vaudeville. In the revival of *Money*, Mr. Henry Neville played Alfred Evelyn, and the thorough earnestness of the actor carried the part to success in spite of itself. As Sir John Vesey, Mr. William Farren made his first appearance in that character, and the artistic finish of the performance was excellent. The humours of Mrs. John Wood as Lady Franklin, and of Mr. Thomas Thorne as Graves, were capital, and Mr. Frank Archer, as Dudley Smooth, had a part which exactly suited his style. The Sir Frederick Blount of Mr. J. G. Grahame, the Lord Glossmore of Mr. J. R. Crauford,



MISS ALMA MURRAY.
(*Money*.)

the Sharp of Mr. John Maclean, and the Stout of Mr. Edward Righton, were all very perfect interpretations of character. Clara Douglas was played by Miss Alma Murray, one of the best of our sympathetic actresses, who impersonated the part in a manner that could not be excelled.

Very little need be said about *The Wreck of the Pinafore*, acted at the Opera Comique on the evening of May the 27th. It was an attempt to give a musical sequel to Messrs. Gilbert and Sullivan's *H.M.S. Pinafore*, but its dialogue was barren of wit, and its music devoid of all tune, and the so-called opera failed, as it deserved to do.

VI.

JUNE.

Les Manteaux Noirs.—*The Villainous Squire and the Village Rose.*—*The Romany Rye.*—*The Double Rose.*—Miss Florence Terry's Farewell of the Stage.—Mr. Edwin Booth as Richelieu.

At the Avenue Theatre, on June 3, *Les Manteaux Noirs* was produced. This comic opera, in three acts, was adapted from the French of Scribe, by Messrs. W. Parke and Harry Paulton, with music by Signor Bucalossi, of the Haymarket Theatre. The story has already been used in M. Adolphe Adam's opera of *Giralda*, which Mr. Carl Rosa introduced to this country about nine years since, and is briefly this: Girola, the belle of Valedos, is to be married, against her will, to Dromez, a loutish miller, who has

more attachment to the young girl's dowry than to herself. Girola, however, is in love with young Don Luis, and the latter persuades Dromez to part with his bride for a sum double the amount of the dowry. The marriage is effected by Don Luis disguising himself as Dromez, and Girola is unknowingly married to her lover. So the first act of the play concludes. In the second scene we are introduced to an old mill at night, where the bride and her husband are to stop, having been turned out of their bridal apartments to make way for the Queen Isabel, and her consort, Don Philip. But, unfortunately, the amorous proclivities of Don Philip bring him and his grand chamberlain, Don José, to the mill in search of the pretty Girola. Here the real and the supposed husband, together with Don Philip and his chamberlain have many adventures, and the curtain falls upon the Queen's discovery of the cham-



MISS FLORENCE ST. JOHN.
(*Les Manteaux Noirs.*)

berlain, who is secretly married to Clorinda, the Queen's attendant, in a compromising situation with Girola. This leads to further

intricacies, and the last act is of course devoted to clearing up the various misunderstandings. Girola was impersonated very piquantly by Miss Florence St. John, and the opera was successful.

Mr. Henry J. Byron's romance, *The Rosbud of Stinging-Nettle Farm*, forms the groundwork of his new "bucolic pastoral," *The Villainous Squire and the Village Rose*, produced at Toole's Theatre on the 5th. The scene is now laid in the village of Turmitfield, where Mr. Toole disports himself as the villainous Squire, to the intense amusement of the audience: his ardent love-making to Rose, his jealousy at learning she prefers the poor, but very moral, Giles, his cold-blooded endeavours to have his rival's life, and finally his remorse and suicide at finding that his hired assassin is the rightful heir to the property, made a complete success of the piece, and there is no doubt it will hold a lasting and highly popular place in Mr. Toole's repertory.

The Romany Rye, a drama in five acts by Mr. George R. Sims, brought out at the Princess's Theatre on June 10, was a sad disappointment. After seeing the same author's play, *The Lights o' London*, this drama was indeed a descent. It dealt not only with a low-life subject, but it was so extravagant and improbable that it is a wonder to me that it succeeded so well as it did. Certainly it contained much human nature, and it was well constructed with a view to theatrical effect. It is impossible in my limited space to give all the details of the plot, but here is a short summary of it. The first act opens in a gipsy encampment, where we hear that, prior to the commencement of the piece, the former owner of the neighbouring estate of Craigsnest had married a gipsy girl, who, in consequence of an insult, had left her husband's roof, and she and her son are supposed to be dead. But so far as the latter is concerned, the world is under a disbelief, and the astonished owner of Craigsnest is stupefied at the end of the act by the gratifying intelligence that he is not the owner of the property, that he is liable to be shot for making love to a gipsy girl, that he is a bastard, and that the "gipsy gentleman" is not a gipsy at all, but his "elder brother and master of this place." "These are news indeed," and it is scarcely to be wondered at that Philip Royston, who must of necessity be a villain, sticks at nothing to regain his lost property. The second act takes us to the office of Marsden, a money-lender, who has some more pleasing news for Mr. Philip Royston. Gertie Heckett is heiress to the London property! But this gentlemanly villain is not going to be done out of his riches so easily. He will marry the girl himself, and for the purpose of securing his intended bride he

goes to her grandfather's bird-shop in Little Queer Street, where we are introduced to a most realistic display of live pigeons, and the usual goods found in bird-shops, and where, for apparently no reason whatever, the grandfather, Joe Heckett, drinks brandy to mend a crack in his skull, and where the villain does not succeed in carrying off the girl, because the Romany Rye unexpectedly turns up and protects her. In the third act we still find Royston searching for Gertie Heckett, and we also find—a false situation. Royston has discovered that Gertie is hiding in the gipsy's tents, but he contrives to send a message to her to the effect that the carriage of a good lady, Miss Adrian by name, with whom she is acquainted, and from whom she is expecting to hear, is waiting for her. Royston is so conscious that if Gertie sees him it will spoil his game that he actually remarks that it will not do for him to be seen about, and he retires. Just as the girl is leaving to join her friend, as she thinks, Royston appears and calmly remarks that he has come from Miss Adrian for her. Fortunately, however, that good lady arrives in the nick of time, and once more the villain is discomfited.



MISS EASTLAKE.
(*The Romany Rye.*)

In act four we learn that the Romany Rye, who is now married to Gertie Heckett, in company with his wife and her grandfather, is about to sail for America, to discover the proofs of his mother's marriage. But this plan is not suitable to Philip Royston, who now begins to "understand why people sometimes murder those who stand in their way," and he manages, by the aid of his gipsy sweetheart, Lura Lee, to decoy the hero to Ratcliffe Highway, where he is taken into a cellar to be murdered, intending that the "Saratoga" shall sail without one of her passengers, but that

she shall have another, himself of course, at Falmouth. But he has reckoned without his host, for the hero of melodrama is no ordinary mortal, and he is miraculously delivered from the hands

of his would-be murderers by means of Mother Shipton, an old hag who has been left to drug him. She is just about to give him the fatal liquor when she sees in his face a fancied resemblance to her dead son, and so she withholds the drink from him, and instructs him to behave as though he were drugged. His body is to be "found drowned;" consequently, when he is rowed out into the Thames, he knocks down both the burly ruffians, and swims to shore. In the last act he appears at Falmouth disguised as a sailor, secures the possession of some legal documents which are valuable to him, and goes out to sea to save his wife from the vessel, which has been wrecked. He of course does save his wife, his bad old grandfather-in-law dies, Philip Royston and his villainous companion, the money-lender, are arrested, and the pretty Lura Lee is left unprovided for. The hero of this play was acted with much effect by Mr. Wilson Barrett, Miss Eastlake played pathetically as Gertie, and Mr. E. S. Willard acted Philip Royston with consummate art; Mr. Walter Speakman made a success in a small part, and Mr. George Barrett gave a lifelike sketch as Boss Knivett. Miss Emmeline Ormsby was very charming as the gipsy girl, Lura Lee.

The Double Rose, an historical play in five acts, by Mr. J. W. Boulding, was brought out at the Adelphi on the 17th, but it was not so good as the same author's play, *The Kingmaker*, produced at the same theatre on April 15. The chief fault of the piece was its bad construction. The play proved much too long, and whole scenes were thrown away upon trivial circumstances. Thus, the first act shows the death of Edward IV., who confides his two sons to the care of the Duke of Gloucester. In the second act we learn that Gloucester has got one of the princes safe in the Tower, and an entire act is wasted in showing how he obtains possession of his other nephew. In the third act the news of the murder of the princes is brought to the Queen, and she proceeds to curse the Duke of Gloucester, who is now crowned king. In the fourth act this worthy is foiled in his attempt to carry off the Princess Elizabeth, and in the last scene we are told that Richard III. has been killed by Richmond, and the final *tableau* is the joining hands of the representatives of the houses of York and Lancaster. The dialogue was not so well written as that of Mr. Boulding's first play, and, indeed, it would not surprise me to hear that *The Double Rose* was really the first of this author's works, although it was acted after *The Kingmaker*.

Miss Florence Terry took her farewell of the stage on Wednes-

day afternoon, June 21, 1882, at the Savoy Theatre, previous to her marriage. The house presented a crowded and fashionable appearance, and the performance was a financial success. The first item on the programme was Mr. W. S. Gilbert's charming comedy of *Broken Hearts*, in which Mr. Kyrle Bellew appeared as Florian. Moustu was played by Mr. Frank Thornton with vigour and force; and Miss Julia Gwynne and Miss Fortescue played the parts of Lady Melusine and Lady Amanthis respectively. Miss Marion Terry acted Lady Hilda, and Miss Florence Terry was the Lady Vavir. The play was prettily mounted, and was followed by the trial scene from *The Merchant of Venice*, which, after Mr. Irving's representation of Shylock, was noticeable as introducing the three Misses Terry together. Miss Ellen Terry appeared as Portia, Miss Florence Terry played Nerissa, and Miss Marion Terry represented the Clerk. Bassanio was acted by Mr. G. Alexander. Mr. Howe represented the Duke, and Mr. Fernandez played Antonio. The proceedings terminated with Mr. J. L. Toole in his sketch, *Trying a Magistrate*. A brief sketch of Miss Florence Terry's career may not be out of place here. She is the youngest sister of Miss Ellen and Miss Marion Terry, and made her *début* on the London stage on Wednesday, June 15, 1870, at the Adelphi Theatre, as Louison, in an English version of Molière's *Le Malade Imaginaire*, entitled *The Robust Invalid*. On Saturday, November 19, of the same year, she played Little Nell in the first performance of Andrew Halliday's play of that title. We next hear of her in 1876-7, when, in various provincial theatres, she acted the following parts:—Lady Betty Noel, in *Clancarty*; Cynisca, in *Pygmalion and Galatea*; Myrza, in *The Palace of Truth*; Dorothy, in *Dan'l Druce*; and Jenny Northcote, in *Sweethearts*. In the revival of *The Turn of the Tide* at the Olympic Theatre she played the heroine; and in 1878 she acted Olivia in Mr. W. G. Wills' play of that name, in the provinces. On April 14, 1879, she appeared as the heroine in the production, at the Haymarket Theatre, of *Ellen; or, Love's Cunning*. When on tour, in 1881, with Mr. Charles Kelly, she played Beatrice Seymour in *First in the Field*, Cissy Granby in *Pair o' Wings*, and Lilian Vavasour in *New Men and Old Acres*.

Mr. Edwin Booth made his appearance in London at the Adelphi Theatre, on Monday, June 26, as Richelieu, in Lord Lytton's play of that name. This scholarly and refined actor was warmly received by a somewhat scanty audience. During his stay in London he also acted Bertuccio in *The Fool's Revenge*, and Don Cæsar de Bazan. Mr. Booth was supported by

a company which included Miss Bella Pateman, an actress of power and ability, and Mr. E. H. Brooke, an experienced actor.



MR. EDWIN BOOTH AS RICHELIEU.

VII.

JULY.

Madame Ristori returns to England.—*Won by Honours*.—*Gammon*.—*A Bad Penny*.—*The Vicar of Bray*.—*Merely Players*.

On July 3 Madame Adelaide Ristori made her re-appearance in England, as Lady Macbeth, at Drury Lane Theatre. On the 14th she played Elizabeth, in Giacometti's play of that name. It is unnecessary to dwell upon these excellent impersonations, which, artistic as they were, did not appear to be very successful in attracting the public.

Won by Honours is the title of a comedy-drama in five acts, written by "L. S. Dee," otherwise Miss Annie Brunton, and produced at the Comedy Theatre on the afternoon of the 12th. It was originally presented at the Theatre Royal, Brighton, on April 21st.

If compressed and altered a little it would have been a success. As it stood, it revealed the possession on the part of the author



MADAME RISTORI.

of considerable dramatic ability. The story is rather French, and is built upon somewhat old lines. Edmond de Vasseur, the keeper of a Parisian gambling-house, uses his sister Louise—who is his only relation, and, being under twenty-five years of age, is, according to the French law, under the control of her brother—as a decoy for the rich frequenters of his establishment. The girl is young and pretty, and loves Sir Arthur Vivian, a mean individual, who lets Louise imagine

that he returns her affection, and does not say that he is already married and has a little son. This boy is saved from being run over by Louise, who has escaped from her brother's house, and in gratitude Lady Vivian takes her into her own house and protects her. Then Louise learns that Sir Arthur is married. Frank Tresham, who is seeking to find the man who has driven a friend of his to suicide, discovers him in De Vasseur, but not before he has told the scoundrel of his sister's whereabouts, and accused Louise of eloping with Sir Arthur. De Vasseur tries to force his sister back to his house, but is stopped from carrying out his desire for the fatal reason that he has forged a cheque which is in possession of young Tresham. This young man kindly consents not to prosecute De Vasseur if he will agree not to molest his sister. In this De Vasseur readily acquiesces, and so ends the play. De Vasseur was skilfully acted by Mr. E. S. Willard, whose marvellous power of fascination in such parts was of great service.

Two new pieces were brought out at the Vaudeville Theatre on Thursday afternoon, July 13th. *Gammon*, a farcical comedy, in three acts, by Mr. James Mortimer, is founded on *La Poudre aux Yeux* of MM. Labiche and Martin. The play was much too flimsy,

and the dialogue anything but brilliant. The plot relates the absurd complications which arise from two families endeavouring to throw dust into each other's eyes by appearing to be much richer than they really are. The son and daughter of the rival families are betrothed, and only require their parents' consent to their marriage. The father and mother of the young man visit the house of his sweetheart to satisfy themselves as to the wealth of their son's intended bride, and the visit is in due course returned. The one family scatters riches about the room with a reckless extravagance, whilst the other faction sinks in turn to an equally childish piece of folly. A squabble then arises as to the marriage settlements, and eventually matters are set right through the intervention of a relative, and the two fathers resolve never again to resort to "gammon." Mr. Mortimer's piece was preceded by a clever one-act play, by Mr. W. Lestocq, entitled *A Bad Penny*. An uncle has adopted a child, and taken her away from the influence of her ne'er-do-well father. He has brought her up as his own daughter, and she is engaged to be married to a young gentleman. The girl's happiness is nearly marred by the arrival of the scamp of a father, who turns up "like a bad penny," and is, of course, disposed of effectually by one of those happy arrangements which, it may be conceded, are allowable on the stage.

On July 22 a new comic opera in two acts, called *The Vicar of Bray*, written by Sydney Grundy, and composed by Mr. Edward Solomon, was produced at the Globe Theatre. The lyrics were exceedingly well written, but the plot was too slight, and the music was not at all brilliant. The story is briefly this:—The Rev. William Barlow, Vicar of Bray, has a spotless young curate, one Henry Sandford, bound to him for a number of years, and this young man is attached to the Vicar's daughter, Dorothy. To this the Vicar objects, and to prevent Sandford from marrying Dorothy he turns from Low to High Church, well knowing that such a proceeding will ensure Sandford's absence, as he has strong and invincible ideas of his own on religious subjects, and objects to High Church people. Sandford goes abroad, and returns just in time to prevent the marriage of Dorothy to Thomas Merton, a sham sportsman, who visits his friends with a troupe of sham huntsmen at his heels. Merton prefers for his bride a Miss Nelly Bly, of the Theatre Royal, and he and Sandford arrange matters to their satisfaction, the Vicar pairing off with a rich widow. The opera did not prove a success. It was acted by Mr. W. J. Hill, Mr. W. S. Penley, Mr. Walter Fisher, Miss Lizzie Beaumont, Miss Emma d'Auban, and others.

On the 24th of this month the last performance in the Prince of Wales's Theatre, Tottenham Court Road, took place. The occasion was devoted to the benefit of Mr. W. H. Griffiths, Mr. Edgar Bruce's manager, and consisted of the production of a new one-act drama, entitled *Merely Players*, and the "550th and last performance" of Mr. F. C. Burnand's æsthetic satire, *The Colonel*. *Merely Players* is a capital little drama, very pathetic and well written, and it is a pity that it should have been seen on the stage only once. The author is Mr. Edward Rose, who has founded his play upon a situation in a French drama, *Fabian*, but the piece is otherwise, in its treatment and dialogue, entirely original. He has laid his scene in the interior of a booth of strolling players who are encamped in a village near Florence. The head of the troupe has married a beautiful girl who is loved by a nobleman who has joined the players for the purpose of eloping with the wife who has inspired his passion. A piece is performed in which a miser is informed by his servant that his wife has fled with her lover, and the messenger, who has reason to think that the player's wife has fled in reality, telis his news with such an appearance of truth, that the actor is wrought with a double emotion. The lover returns to seek the player's wife, and a short but passionate scene occurs between the two men. This is stopped by the appearance of the repentant wife, and the audience declare that the play is superb. A great critic and linendraper, "who cuts up calico by day and plays by night," thinks the drama highly entertaining, and "the manager from Florence" declares that the piece shall be acted in that city forthwith. The player was acted with much pathos by Mr. H. Beerbohm-Tree, and Miss Myra Holme acted the wife capitally. This being the last performance in the old Prince of Wales's Theatre previous to its demolition, it may be interesting to record in these pages the following history of the theatre, which I cut from *The Dramatic List*.* "Many first-rate associations have been connected with the building, which was originally opened as a melodramatic theatre on Easter Monday, April 23, 1810, with the result, however, of bringing about the ruin of Mr. Paul, a retired pawnbroker, who became its manager. Succeeding conductors fared little better, until in 1821 it came under the bâton of Mr. Brunton, the father of the celebrated Mrs. Yates. In the interval it had changed its name more than once, and was

* "The Dramatic List : a Record of the Performances of Living Actors and Actresses." Crown 8vo, price Three Shillings and Sixpence. London : David Bogue, 3, St. Martin's Place, Trafalgar Square, W.C.

known successively as The Regency and The West London Theatre. A French company occupied it for some time ; and here M. Frédéric Lemaitre made his *début* in England. Afterwards Mr. Thomas Dibdin assumed the reins with moderate success. On the accession of William IV. the theatre was again renamed, and called The Queen's, in compliment to Queen Adelaide ; but in 1833 it changed its title to The Fitzroy, under the management of the Mayhews, when *The Wandering Minstrel*, afterwards made so famous by the inimitable Robson, was produced. Mr. Henry Mayhew and Mr. Gilbert Abbott a'Beckett were the chief authors of the establishment. In 1835 it came under the management of the celebrated Mrs. Nisbett, who again called it The Queen's ; but after passing through the hands of Colonel Addison and Mr. George Wild, it finally came into those of Mr. Charles James, a scenic artist, who retained possession of it from 1839, and who retained the lesseeship while transferring its direction to Mr. Byron and Miss Wilton. On Saturday, April 15, 1865, it was opened as the Prince of Wales's Theatre. Burlesque, hitherto Miss Wilton's forte, was at the outset the *raison d'être* of the new establishment. The performances on the opening night comprised *The Winning Hazard* (J. P. Wooler) ; *La Sonnambula ! or, the Supper, the Sleeper, and the Merry Swiss Boy* (H. J. Byron) ; and Troughton's farce of *Vandyke Brown*. Miss Wilton acted the Merry Swiss Boy, and in the course of the evening spoke a prologue to the audience, which was very neatly written and well received. It was not, however, by means of Mr. Byron's metrical hits, or the production of such skilful work as Mr. Palgrave Simpson's *Fair Pretender* that the new management achieved its most noteworthy triumphs. The elevation of the Prince of Wales's Theatre to the rank of what might be called, with every propriety, the most fashionable and best frequented theatre in London, dates from the introduction there of modern English comedy—of comedy of a kind hitherto unattempted by any graduate in the younger school of English dramatists. The genius of the late T. W. Robertson supplied the necessary plays for presentation. In their order, those plays as produced at the Prince of Wales's Theatre stand as follows : *Society*, on Saturday, November 11, 1865 ; *Ours*, on Saturday, September 15, 1866 ; *Caste*, Saturday, April 6, 1867 ; *Play*, Saturday, February 15, 1868 ; *School*, Saturday, January 16, 1869 ; and *M.P.*, Saturday, April 23, 1870."

VIII.

AUGUST.

Pluck.

The month of August is generally dull enough, theatrically speaking, but August in the year of grace one thousand eight hundred and eighty-two was even duller than usual, for it brought only one novelty, and that was indeed pitiable to contemplate. I allude to *Pluck*; a *Story of £50,000*, a "New Sensational and Domestic Drama," in seven tableaux, written by Messrs. Henry Pettitt and Augustus Harris. It is one of the worst plays of its kind which has ever been placed on the stage of a West-End London theatre. Produced at Drury Lane on August 5, most of the critics seemed afraid to tell the truth about the wretched spectacle. Their half-hearted notices gave no idea of the weakness of the drama, and, by dint of judicious advertising, a successful run was secured for the piece. When Mr. Augustus Harris proclaims in the boldness of print that his production is a success, the public believe him, and, like a flock of sheep, they follow whither they are led. I am not so sure that *Pluck* did not encroach a little too much upon the credulity of the public. One would think that even the least intellectual of the audience would be able to perceive the ineradicable defects of such a play as this. But it is never safe to conjecture as to the taste of the public. When Mr. Augustus Harris revives *Youth* presently should he change the battle scene from Rorke's Drift to Egypt, it is quite possible that his treasury would be filled to overflowing. But to return to *Pluck*. The story of the play has been lucidly told in *The Stage*, from which paper I revise this account: Jack Springfield, an impulsive young fellow, the adopted son of Bevis Marks, a Jew financier, is in love with Florence, daughter of John Templeton, a banker, in the garden of whose country-house the first act transpires. Stephen Clinton, manager to Templeton, also loves Florence, and when, after a love scene between Jack and that young lady, she accepts him as her promised husband, Clinton betrays in soliloquy that he is the villain necessary to the plot, ready at all cost to prevent the union of the lovers. In a conversation with Templeton, Bevis Marks informs him that, under the will of a Mr. Musgrave, who died in India, Florence is entitled to £50,000 at the end of twelve months, provided that in the meantime Musgrave's daughter, Ellen, whose whereabouts is unknown, is not found. Marks is one of the trustees, and he, in backing up

his adopted son's proposal to Florence, tells old Templeton that he can influence the probability of Florence's inheritance by seeking the missing Ellen Musgrave 'with one eye shut and the other blind.' Templeton denounces the proposal to rob an orphan girl as that of a scoundrel. Marks immediately coincides with him, and expressing an amiable regret for his temporary moral lapse, agrees to relinquish his project. Clinton overhearing the news as to Florence's probable accession to the money, becomes doubly resolved to marry her himself. An awkwardly conceived device introduces Peter Keene, 'a scamp,' in search of a gentleman who has ruined his sister and broken up his home. Clinton, who, of course, is the person sought for, contrives to make it appear that Jack is the guilty man by a time-honoured and, in the circumstances, improbable series of misunderstandings. Jack is discarded by his adopted father and by Florence, who in a curious manner at once promises her hand to Clinton as a reward for unveiling the supposed wickedness of her true lover. At the climax of the scene Keene re-enters and denounces Clinton as the villain he seeks, the situation closing the first act. In the next scene it is found that, notwithstanding the denunciation of Clinton which had taken place, the scheming manager has married Florence, their wedding breakfast being indeed now in progress. Keene, who has been bought over by Clinton, and employed by him to trace the whereabouts of Ellen Musgrave, now Mrs. Maitland, wife of a friend of Springfield's, enters with news for his confederate that he has discovered the missing heiress, and that she is to travel to London that evening by the 9.15 train. Prompted by Clinton, who promises him £5,000 for his work, Keene goes off with the intention of wrecking the train by which Mrs. Maitland travels. Bevis Marks, who strongly dislikes Clinton, arrives with a detective to disclose to Templeton that his manager has been guilty of fraud and forgery which imperil the credit of the bank. Templeton refuses to believe the charges, and they retire to an ante-room to go into the evidence. Meanwhile, Clinton and Florence are about to start for their honeymoon trip. As they cross the hall, followed by the servants with farewell wishes and showers of rice, they are interrupted by the return of Templeton and Marks, a stormy altercation ensuing. Templeton, on accusing Clinton, is answered tauntingly that he dare not, for shame sake, prosecute his son-in-law. Such seems to be the opinion of Templeton, when a new aspect is given to affairs by the appearance of Springfield with Mary Keene, the woman whom Clinton has betrayed. Templeton orders the detective to arrest

Clinton, and so ends the second act. The story is now carried to a front scene railway station, where Ellen Maitland and her little daughter, various passengers, and Clinton handcuffed and accompanied by the detective, book for the 9.15 train and enter. The scene changes to Hazlebury Junction, an excellent set, with the railway lines making a curve across the stage; over them is a practicable wooden bridge, signal-posts and other accessories, giving the whole a very realistic appearance. Keene enters, and after an uncharacteristic soliloquy over the murder and destruction he is about to be guilty of, places a sleeper on the metals. Springfield, making another opportune arrival, sees the obstruction, attempts to remove it, but while in the act is knocked on the head by Keene. Now the noise of the approaching engine is heard, to the breathless excitement of the audience—excitement dispelled when presently a property train, resembling nothing more impressive than a child's toy on a large scale, puffs in at a rate of four miles an hour, stops, goes on again, prances, and falls into too-palpably pre-arranged segments, amongst much explosion of squibs, yelling of supers, and manipulation of all the noise-creating instruments under the command of the prompter. Clinton makes his escape, Springfield rescues Mrs. Maitland, just before a train coming from an opposite direction enters and falls to pieces with the same business as before. This scene, from which much had evidently been expected by the audience, was little short of a fiasco. An elaborate interior, which stands in the fourth act, shows the banker's room. Old Templeton and his cashier, examining the books, discover such serious defalcations as to necessitate the immediate departure of the former to London. Peter Keene enters, apparently for purposes of robbery; being surprised, he hides in a large safe at back, the door of which is locked upon him by Templeton. Clinton now makes his appearance, with the intention, as he coolly tells his victim, of murdering Templeton, and so doing away with the chance of forgery being proved against him. After a struggle he overpowers the old man and strangles him. Unlocking the safe, with the purpose of concealing the body in a secret vault contained therein, he discovers Keene. Here is a strong situation, of which, however, slight use is made, as, after displaying very little surprise at his discovery, Clinton gets Keene's assistance in putting away the body, and, hastily donning Templeton's overcoat and hat, is making his exit to ride to town in the carriage the banker had ordered, when he is confronted by Springfield, who stops him, saying, "I will ride with you, Mr. Templeton." This incident, introduced only with

the object of making an effective picture to end the act, is, as many other introductions in the piece, inconsequent. Nothing comes of it, and no explanation is offered as to how Clinton escapes from what appears to be certain discovery by Springfield. From the conclusion of this act, the task of elucidating the plot seems to have been given up by the authors. What follows is entirely episodal. Tableau five, the exterior of Templeton's banking-house, shows an excited crowd mobbing Bevis Marks, and afterwards wrecking the bank, the audience taking great satisfaction from the fact that the windows of real glass were really broken. The sixth tableau is supposed to represent the neighbourhood of the Criterion on the night of the memorable snow-storm of 1881. Various characters are confusedly introduced, the curtain falling upon the discovery by George Maitland of his child dying in the snow. Apart from the pathetic acting of the juvenile performer who played the child, the incident was without interest for the audience, as the separation of Maitland from his wife and child had hitherto occupied quite a subordinate place in the plot. In the concluding act the piece was brought to a hurried, clumsy, and unsatisfactory end by Clinton burning down a house in which Mrs. Maitland is lying ill, she being saved from death by Jack Springfield, whilst Stephen Clinton is arrested.

IX.

SEPTEMBER.

Little Miss Muffit.—*Diane.*—Mrs. Langtry as Hester Grazebrook.—*Little Robin Hood.*—*Young Mrs. Winthrop.*—Mrs. Langtry as Rosalind.—*The Novel Reader.*

Mr. James Albery's new adaptation from the French, entitled *Little Miss Muffit*, was originally produced at the Theatre Royal, Brighton, on June 19, under the name of *The Mulberry Bush*. Under the former title it was presented at the Criterion on September 2nd. The play did not prove a success—a result of its dulness and its disagreeable subject. The story of the piece is this:—Sir Juan Trippetow is a very flighty old *roué*, who is always getting into questionable alliances with still more questionable females. From these entanglements he is extricated by his son, Solon Trippetow, who, to use the words addressed to him by Dr. Toddy Doles, “is a sort of modern Don Quixote, with a dash of Sandford and Merton thrown in.” At the commencement of the piece, poor Solon has succeeded in getting his reprobate father married to a young schoolgirl, Minnie, who is taken off-hand with-

out warning, and espoused to Sir Juan. The wedding-bells chime merrily, and Sir Juan and his charmingly innocent bride arrive to spend their honeymoon at the country-house of Dr. Toddy Doles, a widower, and the friend and confidant of Solon. But the fickle Sir Juan had pledged himself to marry Mrs. Darling, the attractive landlady of "The Mulberry Bush," and this creature, stylishly dressed, and with an impudent air of independence and perfect indifference to the surroundings into which she rushes, arrives on the scene in search of the baronet, not aware of the fact that he has that morning been married. She sends him a letter from the hotel where she is staying, saying that unless he is there by a certain hour that evening she will come and bring him. This letter is intercepted by Solon, who implores his friend, the Honourable Featherby Wing, to go at once to the hotel and so prevent her coming to Sir Juan. Just at this moment the Honourable Featherby espies some one approaching, and, mis-

taking Lady Trippetow for Mrs. Darling, he rushes off with her to the hotel, saying that Sir Juan will follow. Then Dr. Doles picks up Mrs. Darling's letter, which has been thrown down by Solon, and, thinking that it is intended for him—as he, too, has pledged himself to marry that lady—he also hurries off to the rendezvous. In the next act we find Sir Juan at the hotel, in company with a bevy of charming girls. Solon comes and takes him away, and the Honourable Featherby arrives with Minnie, otherwise Lady Trippetow, and familiarly called Little Miss



MISS KATE RORKE.
(*Fourteen Days.*)

Muffit. The doctor gets drunk, and Minnie, the young bride, is also made drunk—on the wedding-night, be it remembered—through the indulgence in too much champagne. After being handled about in the dark by Featherby Wing, she falls into the arms of Dr. Doles, and in this condition she is discovered by Solon, who seizes the doctor's coat-tails as a means of identifying him. In the last act it is found that Minnie's real bridegroom is Solon, as he had acted at the registrar's in lieu of his father, who had been

unable to utter the responses, and who had signed the registrative document only as a witness. He accordingly pairs off with the irrepressible Mrs. Darling, and the farce comes to a timely end. Mr. Albery's dialogue was never too brilliant, and the play was much too complicated. Mr. H. Beerbohm-Tree gave a capital character-sketch as Solon, and some excellent comedy came from Miss Nelly Bromley as Mrs. Darling and Mr. Lytton Sothorn as Featherby Wing. Mr. Herbert Standing was admirable as Sir Juan, and valuable assistance was also rendered by Messrs. George Giddens and Alfred Maltby. Miss Kate Rorke was very charming as Minnie.

On the 9th of this month Miss Fanny Davenport made her first appearance in England in the character of Diane at Toole's Theatre. *Diane* is an adaptation in five acts, by Mr. James Mortimer, of M. Alexandre Dumas' *Diane de Lys*, which was first presented at the Gymnase, Paris, in 1854, and became a great success. Its sentiment is false, and its characters are unsympathetic. The heroine, Diane, has been married when young to the Count de Lys. But the husband is quite indifferent to the attractions of his wife, and so the Countess (Diane) selects from amongst many suitors

for her affections one Paul Aubry, an artist. But she conducts her connection with this young man so openly that the Count's sister, the Marchioness de Nercy, hears of the scandal, and informs her brother of it. The Count then proposes that his wife should leave Paris and go with him immediately to St. Petersburg. This Diane refuses to do. The Count then insists upon her accompanying him to her father's, so that



MISS FANNY DAVENPORT.

they may arrange for a separation. Whilst at Lyons the artist is found by the Count planning an elopement with the Countess. The Count

threatens to kill Aubry if he ever again discovers him in a similar situation. In the last act Diane and her lover are together, when the Count enters and fires a pistol. The shot, intended for the artist, kills Diane, and the play is ended. No amount of acting could inspire sympathy for such a person as Diane, and Miss Fanny Davenport—whose style is unsuited to such characters—was unfortunate in such a selection. Mr. Hermann Vezin's polished art was of good account, and Mr. H. Reeves Smith and Miss Sophie Eyre played well. Miss Eleanor Bufton had a part in which she was seen to little advantage, and the robust manner of Mr. Eben Plympton was out of place on the small stage of Toole's Theatre.

On the 16th Mrs. Langtry commenced an engagement of twelve nights at the Imperial Theatre, opening in Tom Taylor's

comedy, *An Unequal Match*.

Mrs. Langtry of course acted Hester Grazebrook, a part which she had previously essayed during her provincial tour. Her interpretation of this character was, in many respects, good. She was not so much at home in the earlier scenes of the play, but in the last act she was excellent. She was supported by an indifferent company; the principal members of which were Miss Kate Pattison, who acted Mrs. Montresser; Miss Kate Hodson, who played Bessie Hebblethwaite; Mr. J. G. Grahame, who appeared as Harry Arncliffe, and Mr. J. G. Taylor, who represented Blenkinsop.

Little Robin Hood, a new burlesque drama in three acts, by Mr. Robert Reece, was produced at the Gaiety Theatre on the 15th. This piece was much the same as the usual



MISS KATE VAUGHAN.
(*Little Robin Hood*.)

Gaiety burlesque, but its success was jeopardized on the first night by the introduction of a number of music-hall entertainments which Mr.

John Hollingshead—returning to his old love—thought proper to introduce to his theatre. However, the prompt withdrawal of the more objectionable of these features remedied the evil which they had brought with them, and the piece was successful. The title rôle was played by Miss E. Farren with her accustomed spirit, and Miss Connie Gilchrist was very charming as Maid Marian—a character which was afterwards interpreted by Miss Kate Vaughan. Mr. Arthur Williams was quaintly funny as Richard the lion-hearted, and Mr. Robert Brough was humorous as King John. The æsthetic quadrille, by Mdlle. Rosa and her company, met with much favour.

Young Mrs. Winthrop, a play in four acts, by Mr. Bronson Howard, was represented at an afternoon performance at the Marylebone Theatre, on September 21, for the purpose of securing the copyright in this country prior to the production of the play at the Madison Square Theatre, New York, on October 9th following. Under such circumstances as these criticism is out of place, as the play acted does not meet with the same interpretation that would be reasonably expected in an ordinary production, and it becomes a little difficult to decide upon its exact merits. The plot of *Young Mrs. Winthrop* is extremely simple. The scene of the four acts is laid in a room in Winthrop's house in America. The husband and wife are not so closely allied as they should be—they each pursue their own path. So that when their only child dies, the last link that binds them is broken, and the husband, after an absence of a few months, returns home with the intention of signing a deed of separation. But the family lawyer, who has known the husband and wife when they were boy and girl, reminds them of their former happiness, and a reconciliation is effected. This is the main point of the story, and Mr. Bronson Howard has thrown in, besides, a love episode between two of the characters, who had capital representatives in Mr. George Delaforce and Miss Jennie Gwynne: Miss Oliph Webb played pathetically as the wife.

Mrs. Langtry appeared as Rosalind, for the first time, at the Imperial Theatre, on Saturday the 23rd. As might have been expected, her Rosalind was not a striking performance. It was all too artificial, too mechanical. There was no feeling or human nature about the impersonation, and, indeed, Mrs. Langtry's Rosalind cannot be regarded in any other light than that of a complete failure. Only when she recited the epilogue to *As You Like It*—when she attired herself incorrectly in a classical costume—was she anything approaching the character of Shakespeare's Rosa-

lind. But the artist who has drawn her portrait for DRAMATIC NOTES differs with me in thinking that Mrs. Langtry is best illus-

trated as Rosalind, so he has represented her in that character.

The Novel Reader, an adaptation by Messrs. Joseph Mackay and Sydney Grundy of *La Petite Marquise* of MM. Henri Meilhac and Ludovic Halévy, was represented at a private performance given at the Globe Theatre on the afternoon of September 28. This private representation took place because the Lord Chamberlain had refused to licence the public performance of the piece. It is not easy to understand why he should have refused to sanction this play when we call to mind the delicacy of *La Marjolaine*



MRS. LANGTRY AS ROSALIND.

and *The Pink Dominoes*, to instance no other objectionable plays which the Lord Chamberlain has permitted to be performed. The plot of *The Novel Reader* is not intricate. An old husband and a young wife are not contented with each other. The husband wishes to pursue his studies, and the wife has an affection for a volatile would-be seducer. By the advice of his counsellor, the husband turns his wife out of doors, for the purpose of obtaining a divorce, and she joins her lover. But when this contemptible wretch learns that the woman for whom he had pretended so much devotion will soon be at liberty to marry him, he shows himself in his true colours, and the wife, struck by her lover's baseness, returns to her husband. She is received with open arms, and the credit of her return is attributed to the repulsive lover. This is the mistake of the play, which is to be wondered at, as it must have been so palpable to the adaptors, and it might have been so easily altered. Otherwise the English writers have

done their work well. The principal honours of the acting were carried off by Miss Lydia Cowell, Mr. Arthur Wood, and Mr. Clifford Cooper.

X.

OCTOBER.

For Ever.—*Mr. Guffin's Elopement.*—*The Overland Route* at the Haymarket.—A Company of Ladies.—*Much Ado About Nothing* at the Lyceum.—*Rip Van Winkle.*—Miss Calhoun appears in London.—*The Merry War.*—*Girls and Boys.*

With October came a change in theatrical matters—a change, that is, for the better, although the opening play was not particularly attractive. The first piece of the month was *For Ever*, a sensational drama in seven acts, by Messrs. Paul Meritt and George Conquest, produced at the Surrey Theatre on the 2nd. It dealt with the repulsive adventures of an abominable creature called a “man-monkey,” and was so exaggerated and ultra-sensational that it proved too strong for the majority of those playgoers whose misfortune it was to witness it. It sickened the public taste for realism, and joined with *Pluck* in preparing the way for a better and more natural kind of drama. To describe the plot of such a piece would be an unnecessary and almost a revolting undertaking.

The 7th of October brought the reopening of Toole's and the Haymarket theatres. At the former house a new musical farce in one act, by Messrs. Arthur Law and George Grossmith, entitled *Mr. Guffin's Elopement*, was presented for the first time in London. It was first brought



MR. J. L. TOOLE.
(*Mr. Guffin's Elopement.*)

out at the Alexandra Theatre, Liverpool, on September 29.

The plot is simple. Mr. Guffin is in love with a lady of a romantic turn of mind. She objects to an ordinary marriage, and insists upon an elopement. In order to accommodate the wishes of his lady-love, Guffin arranges to meet her at a country inn. He is mistaken for a burglar, encounters the irate cousin of his betrothed, and finds in the landlady of the inn the object of a previous attachment. The romantic lady throws him over in favour of her cousin, and Guffin marries the landlady. The libretto of this little piece is bright enough, and the music is tuneful. The part of Guffin affords Mr. J. L. Toole an opportunity for creating much laughter, and his singing of "The Speaker's Eye" is a thing to be remembered. Mr. E. D. Ward was capital as the gurgling cousin, and Miss Emily Thorne, as the landlady, was humorous.



MR. DAVID JAMES.
(*The Overland Route.*)

The opening bill of the Haymarket consisted of a monologue by Mr. C. Brookfield, called *Nearly Seven*, and the revival of *The Overland Route*. The monologue was a poor specimen of such pieces, and quite unsuited to the stage of a regular theatre. Tom Taylor's comedy was first produced at the old Haymarket Theatre on Thursday, February 23, 1860, with a cast which contained the names of Mr. J. B. Buckstone, Mr. Compton, and Mr. Charles Matthews. In April, 1873, it stood the test of revival with Mr. Buckstone as Lovibond and Mrs. Kendal as Mrs. Sebright. On the occasion of its last revival the play relied for its success upon the acting of Mr. David James and the Haymarket company. Mr. David James of course played Lovibond, and his irresistible humour had

full sway in the part. From Mrs. John Wood, as Mrs. Lovibond, came some excellent comedy, and Mrs. Bancroft played Mrs. Sebright with her accustomed dash and spirit. During part of the three months' run of the play Mrs. Sebright was represented by Miss Gerard. Mr. Bancroft acted Tom Dexter with

success, but Mr. Alfred Bishop, as Sir Solomon Fraser, and Mr. C. Brookfield, as Colepepper, sadly underacted their parts. The play was well put on the stage, but the wreck at the conclusion of the second act was made too realistic and melodramatic for comedy.

On Monday, the 9th, the Opera Comique was opened, under the management of Miss Lila Clay, with a company composed entirely of ladies. The first portion of the entertainment consisted of a miscellaneous selection of songs and dances. This was followed by a new one-act opera written by Mr. Robert Reece, and composed by Herr Meyer Lütz, entitled, *On Condition*. The plot of this piece turns upon the result of a clause in the will of an eccentric person who is supposed to be dead. This clause makes it necessary for the heirs to dress in a costume that is anything but becoming, and when at last they have robed themselves, they find that the eccentric gentleman is not dead after all. There is very little humour in the idea or its carrying out, but some of the music in the operetta is very pretty. Miss Edith Vane acted very charmingly and sang a pleasing song, which was frequently encored. Miss Alice Aynsley Cook also sang well, and one of her songs was re-demanded on the first night.

Much Ado About Nothing was revived at the Lyceum on the 11th with all that splendour and magnificence which are to be seen only at Mr. Irving's theatre. It is, both in respect to acting and scenery, the most perfect reproduction of a Shakesperean play that the stage has seen. It is a feast for the eye and the mind, and its success is as great as it is deserved. On the first night of the revival Mr. Irving, in response to the applause of a delighted audience, made a little speech, in the course of which he remarked that the play could not run very long, but he hoped that its life, though short, would be merry. The revival, as I write, has passed its one hundred and fiftieth representation before crowded audiences, and yet there seems to be no sign of its popularity diminishing. The beauties of this production are innumerable. Let me try and convey some slight idea of the arrangement of the scenes. The scenery used in this revival has been marvellously well done both by the scene-painters and carpenters. The plastic has again been added to the pictorial in the embellishment of the stage, and some of the solidly built-up scenes are unexampled in their splendour. The opening act displays the exterior of Leonato's house. The building is erected at the left-hand side of the stage, and is a classic structure, supported by columns and steps of yellow marble. In the distance is the blue sea and sky, and at the right a wealth of foliage. The house is situated on an eminence, close to the

harbour, and behind this building, up an incline, Don Pedro and his followers presently approach, amidst a clamour of greetings and a waving of silken

banners. Here we perceive the first sign of the "merry war" between Benedick and "my dear lady Disdain," and here, when the guests are almost all retired within, we see Borachio sneaking behind a pillar and overhearing the dialogue between Don Pedro and Claudio relative to Hero. This dramatic incident closes the first act, and the next scene presents to us Don John and his determination to use Borachio's information to wreak his displeasure upon Claudio. Thesecond scene of this act is another fine example of artistic and skilful arrangement. It is the ball-room in Leonato's house, and is a brilliant scene stretching across the entire breadth



MR. HENRY IRVING AS BENEDICK.

of the stage. It is decorated in crimson and gold, relieved by soft tapestry hangings, and the dazzling glare of the light is softened by the appearance of rose trees placed in odd corners of the room. Claudio's love is checked and crossed, and the dramatic foundation of the play is again strengthened by the appearance of Margaret followed by Borachio. The plot against Claudio is again pursued in the third act, and we then come to the garden scene. Here in the glow of the setting sun Benedick is drawn into the love-trap, and after the tableau curtains have descended for a moment, the same scene is presented under the morning light, and Beatrice is led into the belief that Benedick is in love with her. The dramatic tension is again touched in another scene, the cedar walk, where Don John slanders Hero to

Don Pedro and Claudio. The fifth and last scene of this act represents a street by the harbour, where Conrade and Borachio are arrested for their perfidy. The fourth act is played in one scene, the church, which is one of the grandest stage-pictures that has ever been presented. The altar stands at the left-hand side of the stage, and the beautifully ornamented roof is supported by massive pillars. These accessories, the massive pillars, the figured iron gates, the decorated roof, the pictures, the stained glass, the elaborate and costly altar, the carved oak benches, the burning lights, and the perfume of incense, all combine to render this a scene of such richness and grandeur as at first to arrest all thought of the play and to delight only the eye with the beautiful sight. But the play progresses and Hero is denounced. The company assembled to witness the marriage ceremony gradually dwindle away to the dying sounds of the distant organ, Hero is led off by the Friar, and Beatrice and Benedick are left alone. After a moment of passion Benedick is asked to kill Claudio. "Ha! not for the wide world," he says, but he is presently over-persuaded and "will challenge him." In the last act there is nothing particularly noticeable in the way of new scenery, but due attention should be paid to the restoration of the scene in Leonato's monument, where Claudio comes to mourn for the supposed loss of Hero, and where the hymn, "Pardon, goddess of the night," is sung to the music of the Rev. Canon Duncombe. It should be noted how, by such touches as this, Mr. Irving has endeavoured to make the real plot of the piece, the dramatic background of the play, strong and



MISS ELLEN TERRY AS BEATRICE.

of the piece, the dramatic background of the play, strong and

forcible, and how he has shown conclusively that Benedick and Beatrice are only the outcome of the comedy. Mr. Irving's Benedick is a man who has seen the world, and who knows its ways, a man who is a courtier and a soldier, a man who can jest and who can love. It is a performance full of little touches that seem to show the depth and nobleness of a nature which is hidden under the cover of jest and mockery. Mr. Irving's first hit was made in the garden scene, where, after hearing the pretended history of Beatrice's love for him, he comes forward in meditation and wonderment. He pauses for a few moments and is lost in reverie, then he feels that Beatrice's love must be requited, and with a significant humour he receives the lady when she is sent to bid him come in to dinner. Benedick is a changed man. The mask is thrown off, and he is seen in his true, his better nature. In the Church scene Mr. Irving again brought his thought and intelligence to bear upon his acting, and in the interest which he evinces at Beatrice's sorrow for the accusation against her friend, he again gave a new and deeper tone to the comedy. Again, when stooping down and respectfully but devotedly kissing the hand of his lady-love, he brought his acting and the beauty of the comedy to a very high level. And then in receiving the request from Beatrice that he would kill Claudio he intensified the meaning of the part in a remarkable degree. Throughout the play his acting bears signs of his genius and a wonderful facility for thinking out the true nature of a character, and casting upon it new light and meaning. Miss Ellen Terry as Beatrice is the very embodiment of comedy in its most delightful form. She is the very perfection of all that is bewitching in a witty woman. That misused word exquisite is the only fit term that can be applied to this impersonation. Whether when bantering Benedick, or when resolving to tame her "wild heart" to his "loving hand," or when amazed at the accusation against Hero, Miss Terry is alike delightful, enchanting, exquisite. Not a look, not a gesture, which does not idealize the part, and lift the character of Beatrice, as we see it at the Lyceum, far from the every-day, matter-of-fact world, into the realms of sweetest poetry and fired imagination. This performance is the very highest and best art that has been seen, and no better comedy could be imagined. The support given to the principal characters at the Lyceum is excellent. Mr. W. Terriss plays Don Pedro with buoyancy and spirit, and is a splendid foil to the cynical humour of the Benedick. Don John is acted by Mr. Charles Glenney with admirable art; and Mr. Forbes-Robertson makes

a manly and graceful representative of Claudio. Mr. Fernandez acts with effect as Leonato ; and the Antonio of Mr. H. Howe is rich in dignity and self-appreciation ; Mr. J. Robertson sings "Sigh no more, ladies," excellently, and Mr. S. Johnson is unctuous as Dogberry, and shows much ripe fun in the part, whilst the Verges of Mr. Stanislaus Calhaem is a quaint and unique performance. Seacoal and Oatcake are well acted by Messrs. Archer and Harbury respectively, and Mr. Mead is a most impressive representative of the Friar. Borachio is well played by Mr. F. Tyars, who is to be commended for making so small a part stand out so well. Hero is acted by Miss Millward, who would be very satisfactory in the character if she had only sufficient power for the strong scene which is so important in the fourth act. Miss Millward is very ingenuous and graceful, but, unfortunately, not experienced or powerful enough for such a part as Hero. Margaret is well acted by Miss Harwood, and Miss Louisa Payne plays with considerable success the small character of Ursula. A word of praise should be given to the scenic artists of the Lyceum. Mr. W. Cuthbert is responsible for the scenes representing the ball-room and the prison. Mr. William Telbin has done the Church and monument scenes, and Mr. Thomas Craven has painted the remaining pictures. The magnificent costumes are from designs by Mr. Alfred Thompson, and the overture and incidental music have been chiefly composed by Mr. J. Meredith Ball, the experienced musical conductor of the Lyceum. The stage management, under the direction of Mr. H. J. Loveday, is simply perfect.

The representation in England of a new comic opera by a foreign company prior to the production of the piece in any other country is somewhat singular. No wonder, then, that the Comedy Theatre was crowded from floor to ceiling by an audience representa-



MR. LIONEL BROUGH.
(*Rip Van Winkle.*)

tive both of London and Paris on October 14, the night of the first performance of M. Robert Planquette's *Rip Van Winkle*. This opera possesses all the elements of theatrical success. It has a strong dramatic story, the music is tuneful and fresh, the dialogue is witty, and the company is a capital one. Every reader knows Washington Irving's story as it appeared in his delightful "Sketch-book" in 1819. There have been many versions of it as a play, the most famous being those produced by J. H. Hackett, in America, one of which was by a Mr. Kerr and the other by Bayle Bernard. Then came the version by Charles Burke, which was brought out in 1849 at the Arch Street Theatre, Philadelphia, Burke playing Rip, and Joseph Jefferson acting the innkeeper. This adaptation was afterwards used for a long time by Jefferson, but was at last rewritten and reconstructed by Dion Boucicault, and produced by Jefferson at the London Adelphi Theatre, on September 4, 1865. We all know the triumphant success



MR. FRED LESLIE.
(*Rip Van Winkle*.)

achieved by Jefferson as Rip—a success which Mr. William Winter, the poet-critic, describes as having "ripened into unquestionable, unassailable, auspicious, and beneficent permanence." In the

present version, as given at the Comedy, written by MM. Henri Meilhac and Philippe Gille and Mr. H. B. Farnie, though the main outline of the story has been retained, certain changes have been made, and it may be as well to show the arrangement of the piece in its operatic form. In the opening act we find Rip's wife, Gretchen, anxiously awaiting her husband's return from his unknown trip. When the light-hearted fellow arrives, he is joyously welcomed by Gretchen, but the evil designs of the lawyer, Derrick, are at work, and through this scamp's agency Rip is accused of having offended against the Government, and is driven off to the mountains. So ends the first act. Rip is followed by his wife and the village people, but they soon tire of wandering about the dreary place, and Rip is left alone. Then he is surrounded by the goblin crew of Hendrick Hudson, and the drink which sends him off into his sleep of twenty years is given him by a fay. When Rip awakens—in the third act—the village has increased to an important town, and all things are changed. Gretchen is dead, but in her place is the daughter, Alice, now grown to womanhood. Rip is amazed, and the pathetic recognition between father and daughter is effected through Rip singing an old song which he had taught his baby-child, and which serves to prove his identity and bring the piece to a happy conclusion. This opera is one of the best of its class, and no better interpretation could be found for it than that given at the Comedy Theatre. Rip is impersonated by Mr. Fred. Leslie with true dramatic power, and his singing is capital. Miss Violet Cameron plays Gretchen and Alice with delightful freshness, and her splendid voice is heard to much advantage in several charming numbers. Mr. Lionel Brough is happily suited, and he keeps up the fun of the piece wonderfully. Katrina was originally acted by Miss Sadie Martinot, who was afterwards replaced by Miss Camille Dubois, a pleasing actress. Miss Ada Wilson executes a charming dance, and the scenery and costumes—the former by Mr. W. Beverley—are very pretty.

The 14th of this month was also noticeable for introducing to this country a young American actress, Miss Calhoun, who appeared at the Imperial Theatre as Hester Grazebrook in *An Unequal Match*. On the following Saturday, October 21, she acted Rosalind in *As You Like It*. This young lady has youth, good looks, and ability in her favour, and should succeed in taking a high place in the ranks of leading actresses. Her appearances at the Imperial Theatre were made under great disadvantages, and it says much for her ability that she was able to overcome such difficulties.

On Monday, the 16th, *The Merry War* was produced at the Alhambra. It proved a very dull, tedious work, and did not



MISS CALHOUN.

succeed. The story of the opera is this:—In consequence of a dispute as to whose theatre should possess the attraction of a celebrated dancer, the ruling powers of Carrara and Genoa declare war. The Countess Lommellini (Violetta), escaping from her château, attempts to pass through the enemy's lines, to obtain supplies. She is engaged to a nobleman, the Duke of Limburg, whom she has never seen, and is followed by her cousin, the Marquis de Malespina. Being captured by Umberto, her

identity is revealed by the Marquis, and Umberto, who has fallen in love with her, pretends that he is the proxy for the Duke to whom she is betrothed, and in real earnest marries her and gives her her liberty. She returns to her château, where she finds her ladies a veritable band of Amazons. Umberto attacks the castle, only to be defeated and captured, but he is permitted to regain his liberty as a set-off to his politeness to Violetta. The siege ends in a friendly dance. Umberto, however, is dissatisfied with his ambiguous position as proxy, and by way of testing Violetta's sentiments, compels one Balthazar, a Dutch tulip-grower, of poor connections, and much in dread of his wife, under the threat of being shot, to assume the character of her supposed husband, the Duke. By this, Umberto discovers that Violetta prefers the proxy to the real spouse, and their love is mutually confessed. News arrives that the dancer has eloped, and the piece terminates happily—for the characters in the play.

The skilful dramatic work, the freshness and originality of *The Money-Spinner* and *The Squire*, led us to expect something striking and novel in *Girls and Boys*, Mr. A. W. Pinero's new play, produced at Toole's Theatre on the 31st of this month. But it must be confessed that the piece is a disappointment, for

it is quite independent of all dramatic rules, and there is a deplorable absence from it of human nature. This lack of naturalness is its chief fault, and the strange doings of some of the characters are quite unaccountable. Solomon Protheroe, the village cobbler-schoolmaster—played by Mr. Toole—and his sister, Honor, live together in single happiness. To their cottage Miss Gillian West, an ex-circus rider, is sent, with a recommendation by the village clergyman, and, despite her audacious insolence of manner, the Protheroes, in order not to offend the parson, take the girl under their roof. She has not been there many minutes before she catches the attention of Mark Avory, the squire's adopted son. The prospect of an alliance between Gillian West and Mark not according with the tastes of Solomon, the fussy, good-hearted, meddlesome fellow resolves to inform the squire of the young people's attachment. That gentleman arrives at Solomon's cottage, in the drenching wet, with a bad temper and a gouty foot, and an impudent man-servant. He declares that Solomon shall marry Gillian under pain of eviction, and that Mark shall be disinherited. Consequently, when Gillian returns from a stroll with Mark, the squire's wish is made known to her, and—arguing that a good dinner with a man whom she does not love is better than no dinner with a man whom she does love—she accepts the meek Solomon. Mark enters, and is surprised at the sudden change of affairs. He is coolly put on one side by Gillian, and, heart-sick with the selfishness around him, he goes into the world to seek his fortune. He returns in six months and finds Gillian waiting to go to church to be married to Solomon. Poor Solomon has gone to the tailor's to rate him for not having his wedding coat ready, and in his absence the young people, Mark and Gillian, make up their differences, and the young, bald-headed Solomon, instead of marrying Gillian, takes for his spouse an ingenuous school-girl named Jenny Kibble, who is some seventeen years his junior. The squire relents towards his son, and Solomon's sister marries a pestering country yokel. In this extraordinary shifting and changing of the various characters it will be seen that Mr. Pinero has tried his best to juggle his audience, for no sooner do we begin to feel an interest in any of his characters than they change front without word or warning, and all sympathy is lost. The effort has the result of puzzling, and the comedy, so called, hangs mid-way between comedy and drama. It is neither one thing nor the other, and one never knows what to make of it. In Solomon Protheroe Mr. Toole had a part admirably suited to his humorous style, and he successfully carried the weight of the play during its

short run. Mr. E. D. Ward played Mark Avory in an honest, manly fashion, and Mr. John Billington gave force to the one little scene in which he had a chance. Mr. E. W. Garden and Mr. G. Shelton gave excellent little character sketches. Miss Myra Holme played the disagreeable Gillian West in the only way that it could be played, and that, unfortunately for the actress, was in a very hard and unsympathetic manner. Jenny Kibble, the freshest character in the play, was acted in a natural and unaffected style by Miss Ely Kempster, who made a successful first appearance at this theatre.

XI.

NOVEMBER.

More than Ever.—*The Promise of May.*—*Picking up the Pieces.*—*The Silver King.*—*Frolique.*—*Love and Money.*—*Iolanthe; or, the Peer and the Peri.*

A clever little satire by Mr. Arthur Matthison, entitled *More than Ever*, deserves to be noticed in these pages. It was a smart hit at the style of drama in vogue at several theatres. It was brought out at a *Gaiety matinée* on the 1st, and afterwards at the Court Theatre. The circumstances of its production at the Gaiety were uncongenial, and the Court Theatre was unsuited for such a piece, so that the play had no chance of success. The scene of the burlesque is laid in an ancient manor, and here we discover Sir Crimson Fluid meditating over his many crimes. He is assisted in his villany by the Lady Aqua Toffana, a gentle, loving creature who prepares poisons and forges bank-notes. The successful villany is rather upset by the arrival of a nephew of the baronet's, one Kangy, a "man kangaroo." This embodiment of ugliness makes love to the Lady Aqua, and she attempts to kill him by poison. Her design is discovered by Kangy, who makes her drink the poison herself, and then places the body on a couch. Kangy finds papers which prove him to be the rightful owner of the manor, and delivers them to his guardian, but, suspecting that that individual will want to levy black-mail from him, he shoots him. He next disposes of the old family retainer by hitting him on the head with a club. Kangy and Sir Crimson then have a struggle *à la* a fight in *Humanity*, and in the end the baronet is killed by a blow from a fender. Kangy, rejoicing in being master of the field, is surprised by a policeman who has been "hidden for a week under that confounded little couch." But the officer of the law is silenced by his truncheon being put

down his throat, and Kangy—being unlike his other relations, who had not the *Pluck* to be *Taken from Life* by their own act, but always wanted to live *For Ever*—takes poison. The drug not being quick enough in its effect, Kangy stabs himself, and, dagger in hand, crawls towards the couch and dies, after the manner of the hero in *Romeo and Juliet*.

The Promise of May, Mr. Alfred Tennyson's play, which was brought out at the Globe Theatre on November 11, was a crude unsatisfactory piece, and it was not even an artistic success, much less a financial one. Its failure resulted from the author's lack of the technical knowledge of the stage, and the attempt to present an unsatisfactory subject in dramatic form. The central figure of Mr. Tennyson's drama is a rich squire, by name Edgar, who is introduced to us discussing what he terms "the coming democratic deluge," and the sensuous delights of a life which shall be full of nothing but pleasurable sensations, and which shall not be inconvenienced by any such ridiculous nonsense as the marriage tie. Edgar seduces Eva, the youngest of Farmer Steer's two daughters, and quits the village. The girl goes away, and after an interval of six years Edgar returns. Feeling that he has wronged Eva, he resolves to "make amends" for his shameful behaviour, and this he determines to accomplish by marrying her sister Dora, "to do her good," as he says. So he makes love to Dora under a very thin disguise, is accepted by her, and is just about to be married to her when Eva arrives at the farm, and falls dead at the sight of her betrayer. Nor is this all the harm that this arch villain has done, for old Steer, on first hearing of his daughter's disgrace, had gone blind, and remained so for six years, and at the time of Eva's death, he also expires. Then, for all this sorrow and shame and misery that he has caused, what is to be done to the scoundrel Edgar? Simply nothing; he is calmly told to leave the house, and there is an end of the matter. After his departure Dora indulges in a soliloquy over her dead sister's body, thus forming an anti-climax to a very silly and impossible piece. It is, of course, quite within the bounds of possibility that such a man as Edgar might exist, but it is well-nigh impossible that his outrageous schemes should meet with so much success. The complaint that a literary man has no inducement to write for the stage is all very well; but, at the same time, a man who writes plays should certainly know at least the technicalities of his profession. Mr. Hermann Vezin played Edgar in his usual clear and incisive manner, but he failed to show any qualities such as we might imagine would attract a woman's affection, so it is difficult to see

why Eva and Dora should have loved him. Mr. Charles Kelly, as Farmer Dobson, had far and away the most successful part in the piece, and by his earnest purpose won the honours of the evening. As Dora, Mrs. Bernard-Beere was as sympathetic and graceful as possible, but she had very little chance to display her well-known ability. Miss Emmeline Ormsby was interesting as Eva, and Mr. H. Cameron lacked the experience necessary for a difficult part like that of Farmer Steer. Miss Alexes Leighton and Miss Maggie Hunt were good in small parts. The scenery, by Messrs. Hann, Spong, and Perkins, was very pretty, the scene of the second act—a charming landscape—being capitally painted. The pleasing music had been specially composed by Mr. Hamilton Clarke; and the rustic dances were arranged by Mr. J. D'Auban.

On the 14th, *Picking up the Pieces*, a comedietta in one act, was presented, for the first time on the professional stage, at the Court Theatre. The little play is the work of Mr. Julian Sturgis, and is one of a series of plays published by Messrs. Blackwood. It proved too weak for a public audience, and was soon withdrawn. There are only two characters in the piece, Lord Dawlish and Mrs. Melton, and they were acted at the Court Theatre by Mr. Arthur Cecil and Miss Carlotta Addison. The play is a pathetic incident skilfully treated. A pair of boy and girl lovers meet in middle age, and do not recognize each other. When young, Lord Dawlish was known by his family name, and Mrs. Melton, being unmarried, had not changed her maiden name. Lord Dawlish proposes to Mrs. Melton, but she rejects him as she is faithful to her first love. She tells her story, Lord Dawlish tells his, and the couple at last recognize each other and are united. The title of the piece comes from a vase which the boy lover had given to his sweetheart, and which she has cherished for his memory. Mrs. Melton drops and breaks the china, and in picking up the pieces, Lord Dawlish and she agree to marry each other.

The best and most successful play of the year was represented at the Princess's Theatre on November 16. It was the drama in five acts, written by Messrs. H. A. Jones and H. Herman, entitled *The Silver King*. On the first night of the representation, the piece made a great and emphatic success. It was instantly voted one of the finest dramas of its kind that has been written. There was hardly a dissentient voice raised against it; and even Mr. Matthew Arnold went so far in its praise as to declare that the drama was literature. A special morning performance of the play was given to members of the theatrical profession only,

on February 27, 1883, and it was gratifying to see that so critical an audience enjoyed the drama as much as the general public. *The Silver King* reached its hundredth representation in London on March 15 following, without any abatement in its success. The character of Wilfrid Denver, the hero of the play, is absorbing in its deep and sustained interest, the story is well and neatly set forth, the play is capitally constructed, and the whole piece is a splendid example of skilful dramatic work and fine writing. The dialogue is clever, witty, and lofty by turns, and, at times, even poetical. The play is no mere patchwork production written for the purpose of dragging in extraneous sensational scenes, but a skilful and natural story, abounding in the display of human nature. It is not to be compared to the sensational or realistic drama of the present time, for, indeed, it has a higher purpose and a stronger, deeper intention. So good a play as this should be described minutely in order to be fully appreciated. A skittle-alley in Clerkenwell is the first scene in the drama. Betting men and their companions are lounging about a drinking bar, a good stage set, and Wilfrid Denver presently enters, in a careless, semi-intoxicated condition. He has lost all his money on the Derby, and has beggared his wife and children. Devil-may-care fellow as he is, at heart he has a strong love for his wife. In the height of his trouble he is aggravated by the sneers of Geoffrey Ware, a worthless man, who cannot refrain from taunting the fallen Denver on his downfall simply because he had been disappointed by seeing the woman he loved married to Denver instead of to himself. Annoyed and vexed beyond human endurance, Denver rushes after Ware, threatening to shoot him. In spite of the efforts made to detain him by his wife and Daniel Jaikes, his faithful old servant, he reaches Ware's chambers in Hatton Garden late at night. The room is occupied by a gang of burglars headed by Captain Skinner, a swell mobster of a new type, who "cracks cribs" attired in faultless evening dress. He is a clever villain, and when the intoxicated Denver enters the room, Skinner seizes him, chloroforms him, and leaves him senseless on the floor. The burglars again attempt to proceed with their work, but are interrupted by the return of Ware, who, recognizing the burglars' instruments, creates a confusion, and in the struggle is shot dead, with Denver's revolver, by Skinner. Seeing the mischief they have done, the gang depart. The stage is in darkness, and a porter, aroused by the sound of the shot, enters, and recognizing Denver as a friend of Ware's, leaves him a candle by which to

light himself out when he is ready to go home. Partly recovering from his stupor, Denver crosses the stage in search of his hat, and comes in sight of the dead body. In trying to rouse Ware his hands are smeared with the dead man's blood. His own revolver is lying on the table with one barrel empty. Denver tries to think, but he can only remember that his purpose was to shoot Geoffrey Ware, and that on entering the room in Hatton Garden he had struggled with some one. The logical conclusion is that he is a murderer. With terror and remorse stamped on every feature of his face he covers the lifeless body with a cloth and goes away terror-stricken with the terrible thought that he is a murderer. The first scene in the second act is a room in Denver's house on the morning following the murder. Denver returns home, and his wife guesses the fearful tale. Through the assistance of Jaikes, a sailor's dress is procured for Denver, and he leaves London with a ticket for Liverpool. He is followed by Baxter, a detective, who arrives at the station too late to catch him. The third scene of this act—a beautifully-painted cloth by Mr. William Beverley—represents a country lane, and we find that Denver has succeeded in effecting his escape from the train by a dangerous jump. He changes his dress and reaches the exterior of "The Chequers"—a pretty rustic set by Mr. Bruce Smith—and, annoyed by some country gossips, he obtains the use of a private room. The change from the exterior to the interior of the inn is a marvel of stage management and mechanical ingenuity, and in this scene a splendid climax to the act is obtained. Conscience-stricken with his fearful calamity, and trying to rest for a moment, he hears some conversation going on through an open door and listens. The voice is that of the old parish clerk, who details an account of a trial for murder which he once witnessed. He relates how at that time the court was lighted with candles, and how one of these candles kept on "drip, drip, drip"-ping. The prisoner's wife, he says, was present in court, and when the jury pronounced their verdict, she was carried fainting away. The candle was nearly burnt down, and it "went out just as the judge put on the black cap." Almost driven to despair by this recital, Denver is aroused by the attendant bringing him the evening paper, which has just arrived from London. From this he learns that the train which had carried him had afterwards caught fire, and that the carriage which was supposed to contain him had been consumed to ashes. He is then dead to the world, dead to his wife, and with the hope of a new life in another country before him he starts on his journey. When the curtain again rises we

see Nellie Denver, Denver's wife, pleading to Captain Skinner not to turn her out for a few days from the humble cottage which she rents from him, as it is the depth of winter and her sick child is just recovering from an illness. He grants her request, but finds immediately afterwards that she is the wife of the man who was suspected of his own crime. As Skinner's wife, Olive, knows who is the real murderer, it would never do to keep Mrs. Denver on the estate, so Skinner sends one of his accomplices to insist upon her removing. Another good piece of stage-management, and the next scene disclosed is a magnificent set representing the interior of Nellie Denver's cottage and the village school-yard. Just at the conclusion of a touching hymn, sung by children, the words of which I quote—

What though my sins as mountains rise,
And reach and swell to heaven?
Yet mercy is above the skies,
I may still be forgiven.

Yes! Mercy ever waits in store
For sinners, when they cease
From evil-doing, and implore
Repentance! Pardon! Peace!

Then let me stay in doubt no more,
Since there is sure release,
For ever open stands the door,
Repentance! Pardon! Peace!

Wilfred Denver, now grown white-haired and marked by sorrow, enters. He has been away for three years and six months, and has grown so rich through silver-mining in Nevada, that his success has earned him the sobriquet which gives the title to the play. He is surprised to find that the money which he has sent to his wife from abroad has never reached her. The incident of Denver's meeting his own daughter, and being unable—from fear of detection—to reveal his identity to her is infinitely pathetic. He gives the child his purse and all the money that he has about him, and then sends her off to tell her good fortune to her mother. During her absence he takes a hasty glance at his other child, and prepares to leave the spot. But just as he is leaving the cottage he encounters Jaikes, who falls on his knees at the sight of his old master. Longing to see his wife, if only for a moment, Denver slips aside, and Nellie returns to her cottage. She is soon followed by Mrs. Skinner, who gives her the amount of the rent due, and lets fall a hint that Wilfrid Denver may not after all be the real murderer of Geoffrey Ware. This is overheard by Denver, who rejoices in the hope that he may be innocent of the fearful crime. Skinner's deputy arrives, snatches up the money placed

upon the table by Mrs. Skinner, saying that he will return it to her husband, and demands the rent from Nellie Denver. The poor woman is at her wit's end to get rid of the man, when the little girl opportunely comes in with the money that had been so strangely bestowed upon her, Mrs. Denver pays her account, and again the curtain falls on a good theatrical situation, dramatic, and thoroughly natural. In the fourth act Mrs. Denver and her children are reinstated in their old home, and only want the presence of the father whom they suppose to be dead, and his innocence of crime to be established, to be perfectly happy. To effect this object, Wilfrid Denver disguises himself as an old imbecile, and frequents a wharf by the river, which is the store-house of the thieves. After many trials he eventually obtains admission into their place as a porter, and during an argument amongst the members of the gang the truth of the Hatton Garden murder comes to light. Denver, in a strong and forcible speech, proclaims his innocence, and rushes forth to tell his good news to the world. The fifth act shows him just returning to his house in the Kensington Park Gardens, where he resides under the name of John Franklin, and he then starts to join his wife. He is followed by Skinner, who attempts to make peace with him, but unsuccessfully. Strong in the conviction of his own innocence, Denver writes a telegram, delivering himself up for trial, and despatches it to Scotland Yard. But Baxter, the detective, enters, takes the telegram, and arrests Skinner on the charge of murder, the villain's accomplices having given conflicting evidence against him. The unscrupulous villain is led off, and Denver is left at home, surrounded by the wife he loves so well, his darling children, and his faithful servant, and with his character unstained, his honour spotless. Excellent play as *The Silver King* undoubtedly is, much of its success is due to the interpretation of the titular character by Mr. Wilson Barrett. Mr. Barrett has acted more than well before now in various parts, but his last assumption has eclipsed all his former efforts, and certainly deserves to be ranked amongst the finest performances that can be remembered. His Wilfrid Denver is a personation of the very highest order, full of thought, and ability, and humanity. It is the perfection of natural acting combined with intellectuality. It may even be asserted that his performance at the end of the first act rises to a height of tragic power and genius not unworthy of the greatest actor of this century. Again, in the second act there is something in his playing so impressive, so subtle, that can be felt, not described. Nothing could be grander and more dignified

than his appearance and his acting as the sorrowful, white-haired man of the latter part of the play ; and the one difficulty in adopting the disguise in the fourth act was skilfully surmounted by the actor and authors alike. Another surprise, and a welcome one, comes in the Daniel Jaikes of Mr. George Barrett. It is a perfect character-sketch of pathos and humour nicely blended and feelingly acted. In appearance, too, Mr. George Barrett is capital, his portraiture just resembling a picture by a great painter which one might expect to find hung in some odd corner in the portrait-gallery of an ancestral mansion, surrounded by old armour and carved oak. Mr. E. S. Willard plays Skinner, and acts with all that firmness and incisiveness of style which he alone can render so well. Miss Eastlake, though scarcely strong enough for the more trying portions of the character of Nellie Denver, is sympathetic and interesting. In the third act she is especially successful and touching. As Baxter, the detective, Mr. Walter Speakman makes a small part stand out well and decisively by his able acting. Particular praise should be given to a clever child-actress, Miss M. Clitherow, for her ingenuous acting as Cissy Denver ; and Mr. Charles Coote acts with success as a cockney clerk, who robs his employer and joins the gang of thieves. Mr. Clifford Cooper also gives a very perfect character sketch. The stage-management at the Princess's is capital. The scenery used in this production is, on the whole, exceedingly good. With the exception of the one scene by Mr. Beverley, it has all been painted by Messrs. Walter Hann, Bruce Smith, and Stafford Hall.

The Strand Theatre, enlarged, newly decorated, and improved in various other ways, opened on Saturday, the 18th of this month, with Mr. John S. Clarke in his inimitable impersonation of Dr. Pangloss in Coleman's comedy, *The Heir-at-Law*. This was followed by a new burlesque, of no consequence, taken from the French by Messrs. Henry J. Byron and H. B. Farnie, entitled *Frolique*.

Love and Money, a so-called "new English drama," was brought out at the Adelphi Theatre on the same evening. It had for its authors Messrs. Charles Reade and Henry Pettitt. The play is as conventional and absurd as possible, whatever the self-satisfied genius who presided at the Adelphi during the run of the play may think to the contrary. A good work is not made by frantic announcements in the newspapers, nor are we bound to believe that a play, or anything else, is "great" because we are told so. Here is an account of the play, so that those of my readers who are curious in these matters may try and discern its

value. The drama is in a prologue and five acts. The scene of the prologue is Robert Bartley's scantily-furnished office, with doors conveniently placed at all sides of the stage, and an enormous window at the back overlooking the harbour. As the action of the prologue progresses, a toy-ship is seen sailing in the distance. A "dissipated father"—I quote from the programme—enters, and requests Mr. Bartley to give him a situation. This Mr. Bartley refuses to do some four or five times; but on William Hope, the "dissipated father" in question, reminding him that he is a father, the patient Bartley relents, and offers to take Hope into his service. Hope, who is the hero of the play, would appear to be a genius, and, amongst other things, he has discovered that some land which on the surface is covered with meadows, is in reality an immense coal district. This he advises Bartley to buy cheaply, and make his fortune out of it. It should also be stated that Bartley has lost his daughter through death, and he enters into a "strange compact" with Hope, by which the latter resigns his child in place of the dead one, so that Bartley may retain the interest in her fortune which would otherwise revert to another member of the family. The child in question is *six* (!) years of age. Bartley remarks something to the effect that the nurse is his, and that the doctor can be bought over; but, in my opinion, that does not do away with the impossibility of changing a dead child of six years of age for a living one. Such little difficulties, for instance, as the chance of detection and the burial of the dead body, are not even mentioned. However, the father renounces his child, and then proceeds to detect a robbery, and is the means of the thief, Leonard Monkton by name, being sent to penal servitude. The first act of the play shows us the girl of the prologue now grown up, and married clandestinely to a young man. We are also introduced to a pair of "humorous lovers"—to again quote from the programme—as silly and dull a couple of fools as, one would think, ever trod the stage. Monkton, now released from gaol, informs Hope's daughter, now known as Mary Bartley, that her husband has committed bigamy, and in confirmation of his assertion he shows her a false certificate. Mary's misfortune comes to the knowledge of Bartley, who disowns her, but "the voice of Nature" speaks, and Mary is taken to her real father's heart. Now, as Hope knows of the change of children, it is advisable to get him out of the way, and the most effective manner of doing this appears to the villain to be found in killing him by an explosion in a coal mine into which he has descended. The plot

is overheard by Mary, who is chased by the two conspirators and fastened in her cottage. But, by means of a sheet secured to a bedroom window, she manages to escape, and to join her father, in the mine, in time to warn him, but too late to save him from his danger. The explosion takes place, a great noise is heard, and the theatre is filled with smoke. To give time for the scenery to be re-set and the smoke to clear away, an interval takes place, and we then find that Hope and his daughter, together with Burnley—the man who was entrusted with the execution of the dark design—have been imprisoned in the coal-pit for nine days. Mary is lying on the floor, her white dress has retained all its spotless purity during her residence amongst the coal-dust, and she is sinking for want of food and water. So is her father, for the matter of that, but all the same he finds strength enough to bellow at the top of his voice, and to ask, in a loud voice, questions such as these : “Are men all ingratitude? Is God all apathy?” The exigencies of the drama demand that the sufferers must go through some more deadly agony, so that just as the pick of the rescuers is heard on the cave, the one-eyed Burnley hits another portion of the wall, and a jet of water is projected on to the stage. Now, Mary Bartley, who has been crying all through the scene for water, has enough of that useful commodity and to spare, but through an aperture in the black wall the rescuers are seen, and the imprisoned people are saved for the time being. The last act of the drama is devoted to penitence and justice. “Monkton accumulates evidence, but is once more baffled by Hope.” Then comes “Light ! Life ! and Love !” and the ending of the drama. From the instructive programme of this theatre, we learn that the scenes, incidents, and dialogue of the drama are “accompanied by appropriate melodies selected by Charles Reade, arranged by M. Mallandaine, by whom the dramatic music is composed.” We are also informed by the same authority that “the entr’acte music is English like the drama, and comprises songs without words, composed by the lamented E. Ellis, of this theatre.” The character of William Hope was acted in an earnest manner by Mr. J. H. Clynds, whose performance would have gained considerably in merit had he toned down his acting in the mine scene. Miss Amy Roselle played with much pathos as Mary Hope.

Iolanthe ; or, the Peer and the Peri, the new comic opera by Messrs. Arthur Sullivan and W. S. Gilbert, was introduced to the public, at the Savoy Theatre, on the 25th. The scene of the first act is an Arcadian landscape, where the chorus of fairies, led

by Leila, Celia, and Fleta, are grouped together. We learn that Iolanthe has been banished from fairy-land for the last five-and-twenty years because she was injudicious enough to marry a mortal. By the fairy law she should have expiated her crime by death, but the Fairy Queen, "who loved her with a surpassing love," commuted her sentence to penal servitude for life, on condition that she left her husband and never communicated with him again. That sentence she is now working out, on her head, at the bottom of a neighbouring stream. At the urgent petition of the fairy band the Queen recalls Iolanthe. Iolanthe has a son, Strephon, an Arcadian shepherd, who is in love with Phyllis, a ward in Chancery, and who is a fairy down to the waist, his legs being mortal. Phyllis and Strephon are to be married without the Lord Chancellor's consent, for all the Peers, and even the Lord Chancellor himself, are in love with Phyllis. But, alas ! Strephon is found embracing Iolanthe, who, although his mother, looks younger than he, for the fairies never age ! Strephon is obliged to keep secret the fact that his mother is a fairy, and Phyllis breaks off the match. The Palace Yard at Westminster is the scene of the second act, and we see Strephon, who is now a Member of Parliament, carrying everything before him in the House of Lords. Phyllis is betrothed to two of the Peers, but after arguing with himself, the Lord Chancellor grants his own consent to his own marriage with Phyllis. But Iolanthe is entreated to plead with him on her son's behalf, and she is compelled to reveal herself to him as his long-lost wife. Having, by this disclosure, incurred the penalty of death, Iolanthe is doomed to die, but she is saved by the intervention of her sister-fairies, who have incurred the same penalty by having married the Peers. But the Fairy Queen cannot "slaughter the whole company," so, at the suggestion of the Lord Chancellor, the law is altered and made to read "that any fairy shall die who *don't* marry a mortal." The massive Fairy Queen is now left out in the cold, and to save herself from death she takes to her heart one Private Willis ; wings spring upon the shoulders of all those who have hitherto been only mortal, "Every one now is a fairy !" and for a journey "Up in the sky, ever so high," the whole company prepare to depart. This is the story of the opera, and, although very complicated, Mr. Gilbert has treated his subject cleverly. The music is not so tuneful as might have been expected, but it is, perhaps, more refined. On the first representation of the opera the most successful hits were made with a spirited march in the first act, and a patter song allotted to the Lord Chancellor in the second act, together

with a quaint song for the same character in the first act. The *finale* to the first act was also encored on the occasion, and a similar honour was accorded to Mr. Manners for a song in the second act. Miss Alice Barnett, who played the Fairy Queen with a quiet sense of humour, was also encored once or twice. As *Iolanthe*, Miss Jessie Bond played gracefully, and sang with much sympathetic feeling an exceedingly pretty ballad. Miss Leonora Braham sang capitally as Phyllis, and seemed to have a thorough appreciation of the fun of the part; and Misses Fortescue, Julia Gwynne, and Sybil Grey were efficient representatives of the other fairies. Mr. Rutland Barrington and Mr. Durward Lely had not very strong parts,



MR. GEORGE GROSSMITH. |
(*Iolanthe.*)

but they made the most of them, and Mr. R. Temple was capital as Strephon. Mr. George Grossmith acted in his peculiar style, as the Lord Chancellor, but his songs would be more appreciated if his voice were better; his performance seemed popular. The scenery used is adequate, and has been painted by Mr. Henry Emden, whilst the tasteful costumes are from the firm of Messrs. Liberty and Company. The dresses worn by the Peers are exceedingly rich in effect.

XII.

DECEMBER:

The Rivals at the Vaudeville.—*Melita ; or, the Parsee's Daughter.*—*Impulse.*—*An Adamless Eden.*—*Comrades.*—*Jane Eyre.*

On Saturday afternoon, December 9, *The Rivals* was revived at the Vaudeville Theatre, with an excellent cast. For much of its success the revival was indebted to the genuine art of Mrs. Stirling as Mrs. Malaprop, and to the Sir Anthony Absolute of Mr. William Farren. Mrs. Stirling's portraiture was instinct with the true comedy of life, and was one of the best impersonations of its kind that has been seen. Mrs. Stirling was replaced by Mrs. Chippendale, who acts the part in a broader style. Mr. Farren,



MR. THOMAS THORNE
AS BOB ACRES.

both in make-up and acting, was veritably a study. Every little detail of the part was carefully thought out, and helped to complete as perfect an embodiment of the character as could be imagined. Mr. Henry Neville played Captain Absolute with ease and polish, and the Lydia Languish of Miss Winifred Emery was a charmingly sympathetic performance. Miss Alma Murray acted the small and ungrateful part of Julia, but she invested it with a charm and winning grace which was all the more beautiful because it appeared to be natural and unforced. Miss Murray possesses that valuable gift to a woman known as tears in the voice, and she has only to speak in order to win her audience. The Bob Acres of Mr. Thomas Thorne would have been an excellent impersonation were it not under-acted. Mr. A. Wood was truly excellent as David. Miss Kate Phillips as Lucy, and Mr. John Maclean as Sir Lucius O'Trigger, together with Mr. J. R. Crauford as Fag, Mr. Howe as the coachman, and Miss Hardinge as the

maid, helped to complete a valuable cast. The revival is still (March, 1883) in progress, and it should be witnessed by all who care to see an English comedy adequately acted.

On the evening of the 9th, the Novelty Theatre—since renamed the Folies-Dramatiques—was opened for the first time, with a new comic opera in three acts, written by Mr. Juba Kennerly, composed by Mr. Henry Pontet, and entitled *Melita; or, the Parsee's Daughter*. The piece was a complete failure from every point of view, and the theatre was soon closed.

Impulse, a new play in five acts, by Mr. B. C. Stephenson, was produced at the St. James's Theatre on the same evening. The play is a good literary work, and it contains the opportunities for some excellent acting. But it seems to me that its foundation is rather weak, and that it is much too long. *La Maison du Mari* is the origin of Mr. Stephenson's play. Mrs. Macdonald lives a country life at Brakespeare with her father, and her sister, Mrs. Beresford. At the commencement of the drama, Colonel Macdonald has been absent from home, on military duty, for three years. When he married he knew perfectly well that his wife did not love him—"he hoped that love would come in time." During his absence Mrs. Macdonald has formed a passionate attachment for a young Frenchman named Victor de Riel. Victor and Mrs. Macdonald have known each other since they were boy and girl, their youthful affection has ripened into a strong passion, and when the news comes that Colonel Macdonald may be home at any moment, the wife resolves to fly with her lover; but she is watched over with devotion by her sister, who is a widow, and who induces Captain Crichton, a young fellow who wants her to marry him, but has not the courage to ask her, to follow her sister and prevent the elopement. Colonel Macdonald enters and discovers the flight of his wife, and the first act is ended. The scene of the second act is the Bell Inn, at Doddington, where Victor de Riel is waiting for Mrs. Macdonald; but Crichton arrives, and, by the aid of a false telegram, gets de Riel out of the way; then Mrs. Macdonald appears, and she is quickly followed by her husband. He has come not to forgive her, not to take her back to his heart, but only to take her back home, so that she may nurse her sick father. The latter portion of the play passes in a salon in the Grand Hotel, Paris. The principal incident of the third act is the arrival of Victor de Riel. He presents himself to Mrs. Macdonald, who is now gradually regaining the affections of her stony-hearted husband, and presses her to introduce him to Captain Macdonald under another name. His mode of effecting this is really very absurd. Captain Macdonald does not know him by sight, and if he is introduced under another name he will not be recognized. On the

other hand, if the introduction is refused, he will declare who he is, and the consequence of this will be, he hints, a duel. The weak woman accepts his conditions, and he is introduced to the Captain. In the fourth act Macdonald discovers de Riel through the disguise; and in the fifth act he overhears his wife avow her love for him, and spurn the proposals of the Frenchman, who has forced his way into her room at night. The abashed scoundrel slinks off, and husband and wife are again united. Now, be it remembered, the affection of Mrs. Macdonald for de Riel is very natural; but, after all, she is only a weak woman, who sins but in thought, for in reality she has committed no wrong. Her husband's conduct is cruel towards her, for he makes her live with him, but she does not share his affection. In such a case ninety-

nine women out of a hundred would have left him, and the woman who can endure such treatment as this must be so wretched and miserable that it is painful to contemplate her sufferings. Here, then, as it seems to me, lies the chief fault in the play, for why should the woman suffer so much for a sin of which she has not been guilty? Then there is no reason why the piece should not conclude with a third act, or at most with a fourth, for, indeed, the play seems to hang fire when half way through, and the dangers of anticlimax are only avoided by the utmost skilfulness. Then, again, I must take exception to the character of Miss Kilmore, a gossiping, mischief-making old maid, played with admirable art by Mrs. Gaston Murray. Such a woman would never be tolerated for an instant in a well-ordered house, and the delicacy of the audience might well be spared a nasty suggestion put forth by this character in the first act. Miss Kilmore may be a very clever sketch on the part of the author, but it is a character of an unnecessary when it



MR. W. H. KENDAL.
(*Impulse.*)

is not of a repulsive kind. For the rest of the play there is nothing but praise; the dialogue is good, and the acts are

short and crisp. The piece gains vastly from the manner in which it is acted. To Miss Linda Dietz falls the task of portraying the unfortunate Mrs. Macdonald, and excellently does she perform her part. It is an impersonation of ability, intellect, and pathos, which will go far towards placing Miss Dietz in a prominent position amongst the first actresses of the day. Mr. Arthur Dacre, as Victor de Riel, has also made by this impersonation a rapid stride in his profession, and is to be congratulated for the able manner in which he fulfils a very trying rôle. Mr. W. H. Kendal has seldom given any better comedy than his Captain Crichton ; and Mrs. Kendal, as Mrs. Beresford, is as charming and womanly as ever. As Colonel Macdonald, Mr. T. N. Wenman gives a forcible and vivid rendering of the part, and Mr. A. Beaumont is happily placed in another character. Smaller parts are adequately filled by Miss Cowle, Mr. Brandon, Mr. Drummond, and Mr. de Verney.

An Adamless Eden, a comic opera in one act, written by Mr. H. Savile Clarke, the music by Walter Slaughter, was brought out at the Opera Comique on the 13th. It was brightly written, and it contained some pleasing songs. But the success of the piece was spoilt through the absence of ability which marked most of its interpreters. The story is very slight. The female inhabitants of the island of Eden have banished man from their dominions. Their decision is no sooner made than regretted, and, aided by the surreptitious arrival of a young gentleman, the ladies recall their companions and are again happy. The opera was represented entirely by members of the fair sex, the best of them being Miss Amalia and Miss Emily Cross. A postman's ballet was considered pretty and effective.

Comrades, a new comedy written by Mr. Brandon Thomas and Mr. B. C. Stephenson, and presented at the Court Theatre on the 16th, can best be described as a contradictory play extremely well acted. Mr. Thomas, a young author-actor in the company of the St. James's Theatre, who is doing good work there, and Mr. Stephenson, who was once called Bolton Rowe, and collaborated with Mr. Clement Scott in *Diplomacy*, *Peril*, and many more plays, is the successful author of *Impulse*, produced at the St. James's Theatre on the previous Saturday. The secret of the collaboration is this. Mr. Brandon Thomas invented a play, and Mr. Stephenson was called in at the last minute to put it into shape. Through some fanciful fright of the known squeamishness of our English, the young authors contrived to spoil a very good subject. It was a good idea to concoct a young soldier, who has the mis-

fortune to be illegitimate, giving up the woman he loves, the country to which he is attached, and the friends he cherishes, for the sake of the father for whom he has a great amount of veneration. Such self-sacrifice is heroic and sublime; but when it turns out in the middle of the play that the hero of this romantic tale is not illegitimate at all, but that his father was legally married to his mother, now dead, the audience feel that they have been let into a snare, and have thoroughly wasted their sympathies. They have been interested only to be disappointed, and the position of affairs straightway becomes absurd. The fact is, that we are asked to believe that the original sinner, the General Dexter, who has kept his marriage secret, would sooner brand his son with infamy, break the girl's heart, which has been bestowed upon his boy, and



MISS MARION TERRY.
(*Comrades.*)

cause universal distress and wretchedness, than inform his sentimental wife that he was a widower when he married her. There is no crime, so far as I can see, in a man being a widower; and why it should destroy the holiness of subsequent love I fail altogether to see. This curiously complex composition was spun out with dialogue not particularly brilliant, and with comic scenes that were extremely dangerous. One word about these comic scenes, and this will explain their irrelevancies. I am given to understand that they were written in order to give Mr. Arthur Cecil a good part; but they did not give him a good part, and they were

a blot upon a clever play. Work of this kind always fails. If an actor does not like a part as it stands, he ought to leave it alone: it does

no good to "write up" any part for anybody. The acting of Mr. Charles Coghlan as the self-sacrificing hero of the play was simply magnificent ; better art than this has not been seen in London for years. His expression of suppressed emotion could not be improved, and the play was well worth seeing if only for the love scenes so eloquently interpreted by Mr. Coghlan and Miss Marion Terry. Mr. Clayton, who originally was to have been the hero, appeared as the old father, and succeeded very well. Mr. Mackintosh made another distinct hit in a character part of a faithful old soldier servant ; and Miss Carlotta Addison has never been seen to greater advantage than as Lady Dexter, who, in a pathetic scene, forgives her husband for not telling her he was a widower. Mr. Arthur Cecil was not well placed, and smaller characters were cleverly taken by Mr. D. G. Boucicault, Mr. H. Kemble, and Miss Robertha Erskine. The play ran successfully at the Court Theatre for three months.

On December 23 an adaptation of Charlotte Brontë's well-known novel, "*Jane Eyre*," was produced at the Globe Theatre.



MRS. BERNARD-BEERE.
(*Jane Eyre*.)

The play, by Mr. W. G. Wills, was written in a domestic style, and did not prove sufficiently powerful. The drama was divided into

four acts, the first of which takes place at Thornfield Hall. There we see the arrival of Jane Eyre at Mr. Rochester's, and her introduction to her pupil, Adèle, a part which was cleverly played by a little French child, Mdle. Clemence Colle. In the second act the scene takes place in which the heroine is insulted by the Ingrams. Rochester proposes to her, and the act concludes with the entrance of the mad woman—a scene skilfully contrived by the dramatist, and made very impressive through the weird acting of Miss d'Almaine in the character of the distracted creature. The third act shows Jane Eyre just recovered from a severe illness consequent upon her fright at seeing the mad woman. She is visited by the Ingrams, who tell her that Rochester is already married. Jane confronts Rochester, and questions him concerning the truth of this statement. Learning the truth, Jane Eyre resolves to leave Thornfield. The last act concludes with the return of Jane, and she is then united to Rochester. The title *rôle* was sustained by Mrs. Bernard-Beere, who acted in a quiet, domestic manner, and succeeded in creating some interest in the character, although she did not represent the character as it is described in the novel. Mr. Charles Kelly was a very lifeless representative of Rochester. The play was adequately mounted.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER 31st, 1881, TO DECEMBER 31st, 1882.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

January, 1882.

14th. Globe. First Performance.

THE CYNIC.

Comedy, in Four Acts, by HERMAN MERIVALE.

<i>Count Lestrangle</i> ...	Mr. Hermann Vezin.
<i>Guy Faucit</i>	Mr. Arthur Dacre.
<i>Lord Rosherville</i> ...	Mr. David Fisher, sen.
<i>The Hon. Fem</i> ... }	Mr. H. Hamilton.
<i>Gosling</i>	
<i>Sir Brummel</i> ... }	Mr. Selton.
<i>Coates</i>	
<i>Captain Fairfield</i> ...	Mr. Philip Beck.
<i>Chaffers</i>	Mr. Gardiner.
<i>Delves</i>	Mr. A. Wood.
<i>Daisy Brent</i>	Miss Marie Litton.
<i>Lady Luscombe</i> ...	Miss Louise Willes.
<i>Carrie Beaufort</i> ...	Miss Meredith.
<i>Emily Chaloner</i> ...	Miss Goldney.

19th. Haymarket. Revival.

OURS.

Comedy, in Three Acts, by the late T. W. ROBERTSON.

<i>Prince Perovsky</i> ...	Mr. Arthur Cecil.
<i>Sir Alexander</i> ... }	Mr. A. W. Pinero.
<i>Shendryn</i>	
<i>Angus MacAlister</i> ...	Mr. H. B. Conway.
<i>Hugh Chalcot</i> ...	Mr. S. B. Bancroft.
<i>Captain Samprey</i> ...	Mr. E. Smedley.
<i>Sergeant Jones</i> ...	Mr. C. Brookfield.
<i>Houghton</i>	Mr. Stewart Dawson.
<i>Lady Shendryn</i> ...	Miss Le Thière.
<i>Blanche Haye</i> ...	Mrs. Langtry.
<i>Mary Netley</i> ...	Mrs. S. B. Bancroft.

26th. Globe. First Performance.

A BED OF ROSES.

Comedietta, in One Act, by HENRY A. JONES.

<i>Mr. Peter Vellacott</i> ...	Mr. A. Wood.
<i>Charles Vellacott</i> ...	Mr. H. Hamilton.
<i>George Dallyson</i> ...	Mr. Arthur Dacre.
<i>Basker</i>	Mr. C. Medwin.
<i>Dora Vellacott</i> ...	Miss Goldney.
<i>Amy Brendon</i> ...	Miss Meredith.

February.

4th. Vaudeville. Revival.

THE SCHOOL FOR SCANDAL.

Comedy, in Five Acts, by RICHARD BRINSLEY SHERIDAN.

<i>Sir Peter Teazle</i> ...	Mr. W. Farren.
<i>Charles Surface</i> ...	Mr. H. Neville.
<i>Joseph Surface</i> ...	Mr. F. Archer.
<i>Sir Oliver Surface</i> ...	Mr. J. Maclean.
<i>Moses</i>	Mr. E. Righton.
<i>Sir Harry Bumper</i> ...	Mr. W. Morgan.
<i>Snake</i>	Mr. G. Cannings.
<i>Trip</i>	Mr. W. Lestocq.
<i>Careless</i>	Mr. J. Crauford.
<i>Sir Benjamin</i> ... }	Mr. Lin Rayne.
<i>Backbite</i>	
<i>Rowley</i>	Mr. A. H. Roberts.
<i>Joseph Surface's</i> ... }	Mr. W. Howe.
<i>Servant</i>	
<i>Lady Sneerwell's</i> ... }	Mr. A. Austin.
<i>Servant</i>	
<i>Crabtree</i>	Mr. T. Thorne.
<i>Lady Teazle</i>	Miss Ada Cavendish.
<i>Mrs. Candour</i> ...	Mrs. A. Stirling.
<i>Lady Sneerwell</i> ...	Mrs. G. Cannings.
<i>Maria</i>	Miss Alma Murray.
<i>Lady Teazle's Maid</i> ...	Miss Harding.

11th. Strand. First Performance.

MANOLA.

Comic Opera, in Three Acts, adapted from the French, by H. B. FARNIE.
Music by C. LECOCQ.

<i>Don Brasiero</i> ...	Mr. H. Ashley.
<i>Miguel</i>	Mons. Desmontes.
<i>Pablo</i>	Mr. Harry Charles.
<i>Stefano</i>	Mr. Eugene Stepan.
<i>Don Cabalazas</i> ...	Mr. W. J. Hill.
<i>Manola</i>	Miss Rosa Leo.
<i>Beatrice</i>	Miss Irene Verona.
<i>Tessa</i>	Miss Maud Branscombe.
<i>Sanchita</i>	Miss Vere Carew.
<i>Antonio</i>	Miss Millie Turner.
<i>Pedro</i>	Miss Mina Rowley.
<i>Anita</i>	Miss Rose Fleury.
<i>Dolores</i>	Miss Nettie Le Fevre.
<i>Speranza</i>	Miss Marguerite Clevis.
<i>Pepita</i>	Miss Reilly.

15th. Court. First Performances.

MY LITTLE GIRL.

Comedietta, in One Act, by DION G. BOUCICAULT, adapted from the novel of the same name, by W. BESANT and JAMES RICE.

<i>Hartley Venn</i> ...	Mr. John Clayton.
<i>The Rev. Mr. Jones</i> ...	Mr. H. Kemble.
<i>Bertie Durnford</i> ...	Mr. D. G. Boucicault.
<i>Aunt Janet</i> ...	Miss Carlotta Addison.
<i>Gladys</i> ...	Miss Measor.

THE MANAGER.

Farcical Play, in Three Acts, founded by F. C. BURNAND on "Le Mari de la Débutante."

<i>Chiff</i> ...	Mr. John Clayton.
<i>Joe Vinton</i> ...	Mr. G. W. Anson.
<i>Mr. Justice Bunby</i> ...	Mr. H. Kemble.
<i>Lord Tandem</i> ...	Mr. Lethcourt.
<i>Pulverstock</i> ...	Mr. D. G. Boucicault.
<i>Phillibere</i> ...	Mr. Clifford Cooper.
<i>Pringle</i> ...	Mr. Barrier.
<i>Bickford</i> ...	Mr. Burnley.
<i>Martin</i> ...	Mr. Hilton.
<i>Perkins</i> ...	Mr. Burton.
<i>Thomas</i> ...	Mr. Mortimer.
<i>Hawker</i> ...	Mr. Gilbert Trent.
<i>Blanche St. Clair</i> ...	Miss Linda Dietz.
<i>Minnie de Vere</i> ...	Miss M. Bruce.
<i>Emily de Bracy</i> ...	Miss Herbert.
<i>Susan</i> ...	Miss Barrington.
<i>Nettie Milsom</i> ...	Miss Lottie Venne.
<i>Mrs. Barker</i> ...	Mrs. Leigh.
<i>Mrs. Coodham</i> ...	Miss Measor.

March.

4th. Criterion. First Performance.

FOURTEEN DAYS.

Comedy, in Three Acts, by HENRY J. BYRON, adapted from the "Voyage d'Agrément" of GONDINET and BISSON.

<i>Mr. Peregrine</i> ...	} Mr. Charles Wyndham.
<i>Porter</i> ...	
<i>Claude Delafield</i> ...	Mr. H. Standing.
<i>Brummles</i> ...	Mr. W. Blakeley.
<i>Timothy Glibson</i> ...	Mr. George Giddens.
<i>Arthur Spoonbill</i> ...	Mr. Lytton Sothorn.
<i>Colonel Gunthorpe</i> ...	Mr. A. M. Denison.
<i>Jones</i> ...	Mr. A. Redwood.
<i>Angelica Porter</i> ...	Miss M. Rorke.
<i>Fanny Simpson</i> ...	Miss K. Rorke.
<i>Tippitts</i> ...	Miss E. Vining.

8th. Lyceum. Revival.

ROMEO AND JULIET.

Shakespeare's Tragedy, in Five Acts.

<i>Romeo</i> ...	Mr. Henry Irving.
<i>Mercutio</i> ...	Mr. W. Terriss.
<i>Tybalt</i> ...	Mr. C. Glenney.
<i>Paris</i> ...	Mr. G. Alexander.
<i>Capulet</i> ...	Mr. Howe.
<i>Montague</i> ...	Mr. Harbury.

<i>Friar Laurence</i> ...	Mr. James Fernandez.
<i>Apothecary</i> ...	Mr. Mead.
<i>Prince Escalus</i> ...	Mr. Tyars.
<i>Benvolio</i> ...	Mr. Child.
<i>Gregory</i> ...	Mr. Carter.
<i>Sampson</i> ...	Mr. Archer.
<i>Abraham</i> ...	Mr. Lowther.
<i>Balthazar</i> ...	Mr. Hudson.
<i>Peter</i> ...	Mr. Andrews.
<i>Friar John</i> ...	Mr. Black.
<i>Citizen</i> ...	Mr. Harwood.
<i>Chorus</i> ...	Mr. Howard Russell.
<i>Page</i> ...	Miss Kate Brown.
<i>Nurse</i> ...	Mrs. Stirling.
<i>Lady Montague</i> ...	Miss H. Matthews.
<i>Lady Capulet</i> ...	Miss L. Payne.
<i>Juliet</i> ...	Miss Ellen Terry.

13th. Toole's. First Performance.

AUNTIE.

Farcical Piece, in Three Acts, by HENRY J. BYRON.

<i>Mr. B. Bunny</i> ...	Mr. J. L. Toole.
<i>Major-General Mogador</i> ...	} Mr. John Billington.
<i>Charles Loafington</i> ...	
<i>Snorum</i> ...	Mr. E. D. Ward.
<i>Wallop</i> ...	Mr. E. W. Garden.
<i>Mrs. B. Bunny</i> ...	Miss Winifred Emery.
<i>Mrs. Dragoonier</i> ...	Miss Emily Thorne.
<i>Mrs. Mogador</i> ...	Miss Effie Liston.
<i>The Cook</i> ...	Miss Eliza Johnstone.
<i>Chalmers</i> ...	Miss Minne Douglas.
<i>Dinah</i> ...	Miss Bella Wallis.

25th. Globe. First Performance.

MOTHS.

Play, in Four Acts, by H. HAMILTON, taken from Ouida's novel of the same name.

<i>Prince Zouroff</i> ...	Mr. A. Estcourt.
<i>Duke of Mull and Canbyre</i> ...	} Mr. H. Hamilton.
<i>Lord Jura</i> ...	
<i>Raphael de Corréze</i> ...	Mr. Herbert Standing.
<i>Evan</i> ...	Mr. Kyrle Bellew.
<i>Princess Nadine</i> ...	Mr. Cautley.
<i>Nelaguine</i> ...	Miss Lizzie Claremont.
<i>Duchess de Sonnax</i> ...	Miss Maude Brennan.
<i>Lady Dolly Vanderdecken</i> ...	} Miss Carlotta Addison.
<i>Vere Herbert</i> ...	
<i>Fuchsia Leach</i> ...	Miss Marie Litton.
	Miss Louise Willes.

April.

8th. Imperial. First Performance.

LUCY BRANDON.

New Romantic and Poetical Drama, in Five Acts, by ROBERT BUCHANAN.

<i>Sir William</i> ...	} Mr. James Elmore.
<i>Brandon</i> ...	
<i>Lady Pelham</i> ...	Mrs. Chippendale.
<i>Lucy Brandon</i> ...	Miss Harriett Jay.
<i>Lord Mauleverer</i> ...	Mr. David Fisher.

<i>Smoothson</i>	Mr. Lin Rayne.
<i>Beau Bright</i>	Mr. Parnell.
<i>Paul Clifford</i>	Mr. William Rignold.
<i>Ned Pepper</i>	Mr. Thomas F. Nye.
<i>Augustus Tomlinson</i>	Mr. E. J. Odell.
<i>Bagshot</i>	Mr. Somerset.
<i>Dummie Dannaker</i>	Mr. Percy Bell.
<i>Jenny</i>	Miss Amy Trevelyan.
<i>Turnkey</i>	Mr. Tresehar.
<i>Nabhem</i>	Mr. Daniels.
<i>Servant</i>	Mr. Jones.

8th. Olympic. First Performance in London.

THE SHADOW OF THE SWORD.

Romantic Drama in Five Acts, by
ROBERT BUCHANAN.

<i>Pipriac</i>	Mr. Brittain Booth.
<i>Corporal Derval</i>	Mr. John Collier.
<i>Gildas Derval</i>	Mr. H. Dalton.
<i>Master Arfoll</i>	Mr. Henry George.
<i>Mickell Grallon</i>	Mr. Theo. Balfour.
<i>Philip Gwenferu</i>	Mr. Harry Dundas.
<i>Rohan</i>	Mr. John Coleman.
<i>The Widow Gwenferu</i>	Miss Robertha Erskine.
<i>Guinevere</i>	Miss Clarissa Ash.
<i>Marcelle Derval</i>	Miss Margaret Young.

8th. Court. First Performance.

THE PARVENU.

New and Original Comedy, in Three Acts, by
G. W. GODFREY.

<i>Sir Fulke Pettigrew, Bart.</i>	Mr. H. Kemble.
<i>Hon. Charles Tracy</i>	Mr. John Clayton.
<i>Mr. Ledger, M.P.</i>	Mr. G. W. Anson.
<i>Claude Glynn</i>	Mr. F. Robertson.
<i>Birks (cut out after first night.)</i>	Mr. C. Cecil.
<i>Lady Pettigrew</i>	Miss Larkin.
<i>Gwendolen Pettigrew</i>	Miss Marion Terry.
<i>Mary Ledger</i>	Miss Lottie Venne.

15th. Adelphi. First Performance.

THE KINGMAKER.

New and Original Historical Drama, in Five Acts, by J. W. BOULDING.

<i>Richard Neville</i>	Mr. E. H. Brooke.
<i>Edward the Fourth</i>	Mr. Edward Price.
<i>Earl Montague</i>	Mr. W. H. Perrette.
<i>Mr. William Hastings</i>	Mr. W. J. Brooks.
<i>Duke of Clarence</i>	Mr. William Howell.
<i>Lord Rivers</i>	Mr. Alfred G. Rolt.
<i>Lord Scales</i>	Mr. Onslow Crichton.
<i>Louis the Eleventh</i>	Mr. W. S. Parkes.
<i>Edward of Lancaster</i>	Mr. Otway Compton.
<i>Countess of Warwick</i>	Miss Gertrude Doré.
<i>Lady Isabel</i>	Miss Ellen Meyrick.
<i>Lady Anne</i>	Miss Sophie Eyre.
<i>Margaret of Anjou</i>	Mrs. Edward Price.
<i>Gentlewoman</i>	Mrs. Waters Ford.

15th. Prince's, Manchester. First Performance.

A SHADOW SCEPTRE.

New and Original Historical Drama in Four Acts, by H. HAMILTON.

<i>Simon Renard</i>	Mr. Hermann Vezin.
<i>Duke of Northumberland</i>	Mr. E. F. Edgar.
<i>Lord Guildford Dudley</i>	Mr. Frank Rodney.
<i>Cranmer</i>	Mr. W. Braggington.
<i>Earl of Pembroke</i>	Mr. W. Wheeler.
<i>Duke of Suffolk</i>	Mr. H. Mayhew.
<i>Earl of Arundel</i>	Mr. John Burton.
<i>Sir John Brydges</i>	Mr. Alfred Tate.
<i>Devereux</i>	Mr. J. Nesbit.
<i>Usher</i>	Mr. H. Fielding.
<i>Courier</i>	Mr. C. Blight.
<i>Yeoman of the Guard</i>	Mr. C. A. Allbrook.
<i>Mary I.</i>	Mrs. Hudson Kirby.
<i>Lady Elizabeth</i>	Miss Ada Neilson.
<i>Katherine Chester</i>	Miss Ada Travers.
<i>Isabel Talbot</i>	Miss Lizzie Branch.
<i>Lady Jane Grey</i>	Miss Alleyn.

22nd. Royalty. First Performance.

LONG AGO.

New and Original Drama, in One Act, by
ARTHUR A'BECKETT.

<i>Frank Gordon</i>	Mr. Kyrle Bellew.
<i>Dr. Abernethy</i>	Mr. F. Everill.
<i>Blunt</i>	Mr. Stockton.
<i>John</i>	Miss Hilda Hilton.
<i>Madame La Fontaine</i>	

22nd. Comedy. First Performance.

BOCCACCIO.

Comic Opera in Three Acts, adapted by H. B. FARNIE; music by FRANZ VON SUPPÉ.

<i>Boccaccio</i>	Miss Violet Cameron.
<i>Pietro</i>	Mr. J. G. Taylor.
<i>Lotterighi</i>	Mr. Louis Kelleher.
<i>Scalza</i>	Mr. C. Hunt.
<i>Leonetto</i>	Mr. W. S. Rising.
<i>Checco</i>	Mr. Truro.
<i>The Major Domo</i>	Mr. Brook.
<i>The Chapman</i>	Mr. H. Perry.
<i>Fresco</i>	Mr. Lankey.
<i>Lambertuccio</i>	Mr. Lionel Brough.
<i>Fiametta</i>	Miss Alice Burville.
<i>Peronella</i>	Miss Carlingford.
<i>Beatrice</i>	Miss Nellie Maxwell.
<i>Isabella</i>	Miss Kate Munroe.

25th. Haymarket. First Performance.

ODETTE.

New Play, in Four Acts, by VICTORIEN SARDOU.

<i>Lord Henry Trevene</i>	Mr. S. B. Bancroft.
<i>Lord Arthur Trevene</i>	Mr. Joseph Carne.

<i>Lord Shandon</i> ...	Mr. Frank Cooper.
<i>Prince Troubitskoy</i> ...	Mr. E. Smedley.
<i>John Stratford</i> ...	Mr. Arthur Cecil.
<i>Philip Eden</i> ...	Mr. H. B. Conway.
<i>Dr. Broadway</i> ...	Mr. Owen Dove.
<i>Wilkes</i> ...	
<i>Mr. Hanway</i> ...	Mr. A. W. Pinero.
<i>Chevalier Cava-</i>	Signor Marchetti.
<i>vani</i> ...	
<i>Narcisse</i> ...	Mr. C. Brookfield.
<i>François</i> ...	Mr. Gerrard.
<i>Joseph</i> ...	Mr. Stewart Dawson.
<i>Lady Henry Tre-</i>	Madame Modjeska.
<i>vene</i> ...	
<i>Lady Walker</i> ...	Mrs. S. B. Bancroft.
<i>Eva Trevene</i> ...	Miss C. Grahame.
<i>Margaret Eden</i> ...	Miss Measor.
<i>Princess de Goertz</i> ...	Miss Maria Daly.
<i>Countess Karola</i> ...	Miss Ruth Francis.
<i>Mrs. Hanway</i> ...	Miss Wade.
<i>Miss Bertram</i> ...	Miss Giffard.
<i>Olga</i> ...	Miss Warden.

29th. Gaiety. First Performance.

**LORD BATEMAN ;
or, Picotee's Pledge.**

Comic Opera, in Two Acts, written by H. P. STEPHENS ; music by EDWARD SOLOMON.

<i>Roderick Rogers</i> ...	Mr. E. W. Royce.
<i>Ephraim Mac-</i>	Mr. Richard Temple.
<i>dallah</i> ...	
<i>Amurath CVIII.</i>	Mr. Arthur Williams.
<i>Gilbert, Lord Bate-</i>	Mr. Frederic Darrell.
<i>man</i> ...	
<i>Sir Temple Griffin</i> ...	Mr. Aynsley Cook.
<i>Princess Picotee</i> ...	Miss St. Quinten.
<i>Janet</i> ...	Miss Rosie St. George.
<i>Agatha</i> ...	Miss F. Dudley.
<i>Ermentrude</i> ...	Miss C. Harrington.
<i>Madge</i> ...	Miss Emma Broughton.
<i>Leila</i> ...	Miss Harriet Coveney.

29th. Globe. First Performance
in London.**FAR FROM THE MADDING
CROWD.**

New and Original Pastoral Drama, in Three Acts, by THOMAS HARDY and J. COMYNS CARR.

<i>Gabriel Oak</i> ...	Mr. Charles Kelly.
<i>Frank Troy</i> ...	Mr. J. H. Barnes.
<i>Joseph Poorgrass</i> ...	Mr. A. Wood.
<i>Jan Coggan</i> ...	Mr. H. E. Russell.
<i>Matthew Moor</i> ...	Mr. C. Medwin.
<i>Will Robin</i> ...	Mr. Carleton.
<i>Fanny Robin</i> ...	Miss Maggie Hunt.
<i>Lydia Smallbury</i> ...	Miss Alexes Leighton.
<i>Bathsheba Ever-</i>	Mrs. Bernard-Beere.
<i>dene</i> ...	

May.

22nd. Criterion. First Performance.

CUPID IN CAMP.

Comic Drama, in Two Acts, by G. C. VERNON.

<i>General Lake</i> ...	Mr. A. M. Dension.
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<i>Colonel Lindsay</i> ...	Mr. W. Blakeley.
<i>Major Murray</i> ...	Mr. H. H. Astley.
<i>Captain Saville</i> ...	Mr. Lytton Sothern.
<i>Mary Clifford</i> ...	Miss Mary Rorke.
<i>Helen Wentworth</i> ...	Miss Rose Saker.
<i>Mrs. Davis</i> ...	Miss M. Mortimer.

27th. Toole's. First Performance.

AFTER DARKNESS,—DAWN.

Domestic Drama, in One Act, adapted from the French by AGLEN A. DOWTY.

<i>Prosper Matthieu</i> ...	Mr. William Farren, jun.
<i>Madame Matthieu</i> ...	Miss Eliza Johnstone.
<i>Ethel Matthieu</i> ...	Miss Effie Liston.
<i>Ronald Spencer</i> ...	Mr. E. D. Ward.
<i>Martha</i> ...	Miss Bella Wallis.

27th. Opera Comique. First Performance.

**THE WRECK OF THE
PINAFORE.**

Comic Opera, in Two Acts, written by H. LINGARD, Music by LUSCOMBE SEARELLE.

<i>Sir Joseph Porter</i> ...	Mr. Gerald Moore.
<i>Captain Corcoran</i> ...	Mr. J. A. Arnold.
<i>The Bo'sun</i> ...	Mr. George Temple.
<i>Dick Deadeye</i> ...	Mr. F. Clifton.
<i>Ralph Rackstraw</i> ...	Mr. Arnold Breeden.
<i>The Middy</i> ...	Master Arnold.
<i>Josephine</i> ...	Miss Rosa Leo.
<i>Hebe</i> ...	Miss Annie Rose.
<i>Little Buttercup</i> ...	Miss Madge Stavart.

27th. Vaudeville. Revival.

MONEY.

Lord LYTTON'S Comedy.

<i>Alfred Evelyn</i> ...	Mr. Henry Neville.
<i>Sir John Vesey</i> ...	Mr. William Farren.
<i>Captain Dudley</i> ...	Mr. Frank Archer.
<i>Smooth</i> ...	
<i>Stout</i> ...	Mr. Edward Righton.
<i>Sir Frederick</i> ...	Mr. J. G. Grahame.
<i>Blount</i> ...	
<i>Lord Glossmore</i> ...	Mr. J. R. Crauford.
<i>Sharp</i> ...	Mr. John Maclean.
<i>Old Member</i> ...	Mr. W. Lestocq.
<i>John</i> ...	Mr. A. Austin.
<i>Graves</i> ...	Mr. Thomas Thorne.
<i>Clara Douglas</i> ...	Miss Ada Cavendish.
<i>Georgina</i> ...	Miss Alma Murray.
<i>Lady Franklin</i> ...	Mrs. John Wood.

June.

3rd. Avenue. First Performance.

LES MANTEAUX NOIRS.

Comic Opera, in Three Acts, adapted from the French of SCRIBE by W. PARKE and HARRY PAULTON ; Music by BUCALLOSSI.

<i>Don Philip of</i>	Mons. Marius.
<i>Arragon</i> ...	
<i>Don José de Ma-</i>	Mr. Fred. Leslie.
<i>nilla</i> ...	

<i>Don Luis de Rosa-</i>	} Mr. H. Bracy.
<i>monie</i>	
<i>Palomez</i>	Mr. Cushing.
<i>Dromez</i>	Mr. Charles Groves.
<i>Nicholas</i>	Mr. Charles Ashford.
<i>Gomez</i>	{ Miss Maude Brans-
	combe
<i>Pedro</i>	Mr. Bolder.
<i>Samson</i>	Mr. Beattie.
<i>Manuel</i>	Mr. Jackson.
<i>Lazarillo</i>	Miss Hughes.
<i>Isabel</i>	Miss Minnie Byron.
<i>Clorinda</i>	Miss F. Trevelyan.
<i>Girola</i>	Miss Florence St. John.
<i>Rosina</i>	Miss Mori.
<i>Beatrice</i>	Miss Violet Russell.
<i>Anna</i>	Miss Percy.
<i>Maria</i>	Miss Louise.
<i>Guyman</i>	Miss A. St. Clair.

5th. Toole's. First Performance.

THE VILLAINOUS SQUIRE AND THE VILLAGE ROSE.

"Bucolic Pastoral," in One Scene, by HENRY J. BYRON; Music by JOHN FITZGERALD.

<i>The Squire</i>	Mr. J. L. Toole.
<i>Hugly</i>	Mr. E. W. Garden.
<i>Giles</i>	Mr. H. Westland.
<i>Bunnion</i>	Mr. G. Shelton.
<i>Corn</i>	Mr. Brunton.
<i>Rose</i>	Miss Emily Thorne.
<i>Mopsa</i>	Miss Minnie Douglas.
<i>Chloe</i>	Miss Bella Wallis.

10th Princess's. First Performance.

THE ROMANY RYE.

New and Original Drama, in Five Acts, by GEORGE R. SIMS.

<i>Jack Hearne</i>	Mr. Wilson Barrett.
<i>Gertie Heckett</i>	Miss Eastlake.
<i>Philip Royston</i>	Mr. E. S. Willard.
<i>Edward Marsden</i>	Mr. R. Markby.
<i>Joe Heckett</i>	Mr. Walter Speakman.
<i>Boss Knivett</i>	Mr. George Barrett.
<i>Goliath Lee</i>	Mr. John Beauchamp.
<i>Black Nathan</i>	Mr. Brian Darley.
<i>Dimity Lee</i>	Master R. Rivers.
<i>Sol Lee</i>	Master Morter.
<i>Jabez Duck</i>	Mr. Charles Coote.
<i>Captain David</i>	Mr. G. R. Peach.
<i>Luke Morgan</i>	Mr. Neville Doone.
<i>Scragger</i>	Mr. F. Huntley.
<i>Ginger Bill</i>	Mr. H. Evans.
<i>Bill Smith</i>	Mr. W. A. Elliott.
<i>Showman</i>	Mr. J. Walton.
<i>Cokernuts</i>	Mr. E. Griffin.
<i>Macarty</i>	Mr. W. Pearson.
<i>Curley</i>	Mr. Dalton Somers.
<i>Captain of Steamer</i>	Mr. Layard.
<i>Kiomi Lee</i>	Miss Masson.
<i>Lura Lee</i>	Miss Emmeline Ormsby.
<i>Keziah</i>	Miss Woodworth.
<i>Queenie</i>	Miss Granville.
<i>Policeman</i>	Mr. H. de Solla.
<i>Master Slave</i>	Mr. Horace Hodges.
<i>Miss Adrian</i>	Mrs. E. S. Willard.
<i>Mother Shipton</i>	Mrs. Huntley.
<i>Mrs. Curley</i>	Miss Slevon.

<i>Mrs. Morgan</i>	Mrs. Steele.
<i>Mrs. Knivett</i>	Miss N. Palmer.
<i>Philadelphia</i>	Miss Beckett.

17th. Adelphi. First Performance.

THE DOUBLE ROSE.

Original Historical Play, in Five Acts, by J. W. BOULDING.

<i>Duke of Gloucester</i>	Mr. W. Rignold.
<i>Edward IV.</i>	Mr. E. Price.
<i>Lord Stanley</i>	Mr. F. Everill.
<i>Abbot of Westminster</i>	{ Mr. A. C. Hatton.
<i>ster</i>	
<i>Earl of Richmond</i>	Mr. E. Sass.
<i>Duke of Buckingham</i>	{ Mr. T. F. Nye.
<i>ham</i>	
<i>Earl Rivers</i>	Mr. W. J. Brooks.
<i>Humphrey Brereton</i>	Mr. W. McIntyre.
<i>Richard Stillington</i> (so-called)	Mr. F. Thorne.
<i>Cardinal Bourchier</i>	Mr. C. H. Frome.
<i>Sir Thomas Ferrers</i>	{ Mr. A. Adam.
<i>A Monk</i>	
<i>Edward, Prince of Wales</i>	{ Miss Louise Neville.
<i>Richard, Duke of York</i>	
<i>Elizabeth (Queen)</i>	Miss Sophie Eyre.
<i>Elizabeth (her daughter)</i>	{ Miss Agnes Thomas.
<i>Bridget</i>	
	Mrs. E. H. Brooke.

26th. Adelphi. Revival.

RICHELIEU.

Lord LYTTON'S Play.

<i>Cardinal Richelieu</i>	Mr. Edwin Booth.
<i>Louis XIII.</i>	Mr. J. G. Shore.
<i>Duke of Orleans</i>	Mr. Samuel Fisher.
<i>Baradas</i>	Mr. E. H. Brooke.
<i>De Mauprat</i>	Mr. Eben Plympton.
<i>De Beringhen</i>	Mr. Lin Rayne.
<i>Joseph</i>	Mr. Robert Pateman.
<i>Huguet</i>	Mr. Edward Price.
<i>François</i>	Mr. William Younge.
<i>De Clermont</i>	Mr. Hawtry.
<i>Captain of the Guard</i>	{ Mr. D. Daniels.
<i>First Secretary</i>	
<i>Second Secretary</i>	Mr. F. Mellish.
<i>Third Secretary</i>	Mr. J. Eversley.
<i>Marion de Lorme</i>	Mr. Arthur Gillmore.
<i>Julie de Mortemar</i>	Miss Bella Pateman.
	Miss Ellen Meyrick.

July.

3rd. Drury Lane. Revival.

MACBETH.

SHAKESPEARE'S Tragedy.

<i>Macbeth</i>	Mr. Wm. Rignold.
<i>Macduff</i>	Mr. J. H. Barnes.
<i>Banquo</i>	Mr. H. R. Teesdale.
<i>Malcolm</i>	Mr. Arthur Dacre.
<i>Duncan</i>	Mr. A. Matthison.

<i>Rosse</i>	Mr. A. C. Lilly.
<i>Lennox</i>	Mr. A. Cook.
<i>Donaldbain</i>	Miss L. Watkins.
<i>Pleance and First Apparition</i>	Miss Katie Barry.
<i>Seyton</i>	Mr. Arthur Estcourt.
<i>Siward</i>	Mr. Somerset.
<i>Physician</i>	Mr. W. D. Gresham.
<i>Bleeding Officer</i>	Mr. T. F. Nye.
<i>First Witch</i>	Mr. Harry Jackson.
<i>Second Witch</i>	Mr. Walter Avondale.
<i>Third Witch</i>	Mr. Harry Nicholls.
<i>Second Apparition</i>	Master Barry.
<i>Gentlewoman</i>	Mrs. Barrett.
<i>Lady Macbeth</i>	Madame Ristori.

12th. Comedy. First Performance in London.

WON BY HONOURS.

Original Comedy-Drama, in Four Acts, by "L. S. DEE" (Miss ANNIE BRUNTON).

<i>Edmond de Vasseur</i>	Mr. E. S. Willard.
<i>Sir Arthur Vivian</i>	Mr. Frank Cooper.
<i>Frank Tresham</i>	Mr. George Alexander.
<i>M. de Luttau</i>	Mr. T. W. Robertson.
<i>Vicomte de Florac</i>	Mr. H. Fitzpatrick.
<i>M. de la Vallière</i>	Mr. G. Mayrick.
<i>Adolphe</i>	Mr. de Verney.
<i>Louise de Vasseur</i>	Mrs. E. S. Willard.
<i>Lady Mabel Vivian</i>	Miss Dora Vivian.
<i>Amy Keith</i>	Miss Effie Liston.
<i>Lady Brookbank</i>	Miss Fanny Robertson.
<i>Phoebe</i>	Miss Marion Beckett.

13th. Vaudeville. First Performances.

A BAD PENNY.

Drama, in One Act, by W. LESTOCQ.

<i>Mr. Hyde</i>	Mr. Walter Howe.
<i>Mr. Richard Hyde</i>	Mr. W. Lestocq.
<i>Harry Goodwin</i>	Mr. Charles Glenney.
<i>May Hyde</i>	Miss Clara Calvert.

GAMMON.

Comedy, in Three Acts, adapted from the French by JAMES MORTIMER.

<i>Mr. Humphrey Potts</i>	Mr. J. F. Young.
<i>Dr. Sweetman</i>	Mr. J. Maclean.
<i>Uncle Jonas</i>	Mr. Edward Price.
<i>Streaky</i>	Mr. J. R. Crauford.
<i>Frederick Potts</i>	Mr. W. Lestocq.
<i>Jinks</i>	Mrs. W. Sidney.
<i>Mrs. Potts</i>	Mrs. Leigh.
<i>Mrs. Sweetman</i>	Miss Gabrielle Goldney.
<i>Emily</i>	Miss Harding.
<i>Simmon</i>	Miss Lydia Cowell.
<i>Lucinda</i>	

14th. Drury Lane. Revival.

ELIZABETH.

GIACOMETTI'S Play, in Five Acts.

<i>Robert, Earl of Essex</i>	Mr. J. H. Barnes.
<i>Cecil, Lord Burleigh</i>	Mr. A. Matthison.

<i>Lord Howard of Effingham</i>	Mr. A. C. Lilly.
<i>Marquis di Mendoza</i>	Mr. Walter Avondale.
<i>Davison</i>	Mr. Harry Nicholls.
<i>Sir Francis Bacon</i>	Mr. Arthur Dacre.
<i>Sir Francis Drake</i>	Mr. T. F. Nye.
<i>James VI.</i>	Mr. Augustus Cook.
<i>Hudson</i>	Mr. W. D. Gresham.
<i>Sir George Jackson</i>	Mr. Somerset.
<i>Lady Sarah Howard</i>	Miss Sophie Eyre.
<i>Lady Annie Burleigh</i>	Miss Madge Carr.
<i>Mary Lamburn</i>	Miss Agnes Thomas.
<i>Elizabeth</i>	Madame Ristori.

22nd. Globe. First Performance.

THE VICAR OF BRAY.

Comic Opera, in Two Acts, written by SYDNEY GRUNDY; music by EDWARD SOLOMON.

<i>Rev. William Barlow</i>	Mr. W. J. Hill.
<i>Rev. Henry Sandford</i>	Mr. W. H. Fisher.
<i>Thomas Martin</i>	Mr. H. C. Cliffe.
<i>Esg.</i>	Mr. W. S. Penley.
<i>Mr. Bedford Rowe</i>	Mr. R. R. Mason.
<i>John Dory</i>	Mr. Moreton.
<i>Peter Piper</i>	Mr. Beale.
<i>Samuel Spicer</i>	Miss L. Beaumont.
<i>Dorothy</i>	Miss M. Davis.
<i>Mrs. Martin</i>	Miss E. d'Auban.
<i>Nelly Bly</i>	Miss K. Mortimer.
<i>Agatha</i>	Miss Milner.
<i>Cynthia</i>	

24th. Prince of Wales's. First Performance.

MERELY PLAYERS.

Drama, in One Act, by EDWARD ROSE.

<i>Bertolde</i>	Mr. H. Beerbohm-Tree.
<i>Lelio</i>	Mr. Norman Forbes.
<i>Zanno</i>	Mr. Edward Rose.
<i>Testa</i>	Mr. E. H. Bell.
<i>Peppe</i>	Mr. Rowland Buckstone.
<i>The Manager</i>	Mr. Laurence Grey.
<i>Maddalena</i>	Miss Myra Holme.
<i>Nina</i>	Miss Glover.

31st. Prince of Wales's, Liverpool. First Performance.

A WISE CHILD.

Farcical Comedy, in Three Acts, adapted from the French by GEORGE R. SIMS.

<i>Ptolemy Timbs</i>	Mr. G. W. Anson.
<i>Humphrey Jubber</i>	Mr. W. Morgan.
<i>Adolphus Legge</i>	Mr. Felix Pltt.
<i>Ebenezer Clutterbuck</i>	Mr. R. Sweetman.
<i>Vickers</i>	Mr. F. Morland.
<i>Croaker</i>	Mr. C. J. Burleigh.
<i>Susannah Clutterbuck</i>	Miss E. Romer.

<i>Rosalie</i>	Miss Bell Lewis.
<i>Esther</i>	Miss Clara Armstrong.

August.

5th. Drury Lane. First Performance.

PLUCK.

Sensational and Domestic Drama, in Seven
Tableaux, by HENRY PETTIT and
AUGUSTUS HARRIS.

<i>Stephen Clinton</i> ...	Mr. J. H. Barnes.
<i>George Maitland</i> ...	Mr. Arthur Darce.
<i>Bevis Marks</i> ...	Mr. Harry Jackson.
<i>John Templeton</i> ...	Mr. H. Parker.
<i>Peter Keene</i>	Mr. Harry Nicholls.
<i>William Martin</i> ...	Mr. A. Cook.
<i>Matthew Locke</i> ...	Mr. James Elmore.
<i>George Tulloch</i> ...	Mr. W. Albrook.
<i>Jem Grimes</i>	Mr. John Ridley.
<i>Robert Arnold</i> ...	Mr. Henry Rivers.
<i>Tom Bones</i>	Mr. Bruton Robins.
<i>Jerry Grimstone</i> ...	Mr. Charles Douglas.
<i>Tom Owen</i>	Mr. W. Ozmond.
<i>Jack Springfield</i> ...	Mr. Augustus Harris.
<i>Florence Templeton</i>	Miss Caroline Hill.
<i>Mary Keene</i>	Miss Agnes Thomas.
<i>Polly Burt</i>	Miss M. A. Victor.
<i>Nellie</i>	Miss G. Lyons.
<i>Dorothy Butler</i> ...	Miss S. Delphine.
<i>Susan Blake</i> ...	Miss S. Farren.
<i>Ellen Maitland</i> ...	Miss Lydia Foote.

September.

2nd. Criterion. First Performance.

LITTLE MISS MUFFIT.

Comedy, in Three Acts, adapted from the
French by JAMES ALBERY.

<i>Sir Juan Trippetow</i>	Mr. H. Standing.
<i>Solon Trippetow</i> ...	Mr. H. Beerbohm-Tree.
<i>Dr. Toddy Doles</i> ...	Mr. A. Maltby.
<i>Hon. Featherby</i>)	Mr. Lytton Sothern.
<i>Wing</i>	
<i>Tigg</i>	Mr. G. Giddens.
<i>Sumter</i>	Mr. A. Redwood.
<i>William</i>	Mr. J. Grant.
<i>Simpkins</i>	Master Norton.
<i>Mrs. Darling</i>	Miss Nelly Bromley.
<i>Mary</i>	Miss L. Lynd.
<i>Annie</i>	Miss E. Vining.
<i>Betsy</i>	Miss V. Melnotte.
<i>Fane</i>	Miss M. Scott.
<i>Susan</i>	Miss K. Clyde.
<i>Fanny</i>	Miss Agnes Hewitt.
<i>Charlotte</i>	Miss Vane Featherstone.
<i>Mabel</i>	Miss Evelyn Evelyn.
<i>Katie</i>	Mrs. Fitzroy.
<i>Lucy</i>	Miss B. Barrington.
<i>Mrs. Meaking</i>	Miss M. Mortimer.
<i>Minnie</i>	Miss Kate Rorke.

9th. Toole's. First Performance.

DIANE.

Play, in Five Acts, adapted by JAMES
MORTIMER.

<i>Count de Lys</i> ...	Mr. Helmann Vezin.
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<i>Paul Aubry</i>	Mr. Eben Plympton.
<i>Viscount de</i>)	
<i>Ternon</i>	Mr. Phillip Day.
<i>Duke de Riva</i>	Mr. H. Reeves Smith.
<i>Taupin</i>	Mr. Edmund Lyons.
<i>Servant</i>	Mr. E. S. March.
<i>Marchioness de</i>)	
<i>Nercy</i>	Miss Eleanor Bufton.
<i>Madame Delauny</i>	Miss Sophie Eyre.
<i>Lydia</i>	Miss Florence Worth.
<i>Lisa</i>	Miss A. Hardinge.
<i>Diane</i>	Miss Fanny Davenport.

15th. Gaiety. First Performance.

LITTLE ROBIN HOOD.

Burlesque-Drama, in Three Acts, by
ROBERT REECE.

<i>Robert Fitzooth</i> ...	Miss E. Farren.
<i>Richard Cœur de</i>)	
<i>Lion</i>	Mr. Arthur Williams.
<i>Baron Fitzwater</i>	Mr. T. Squire.
<i>King John</i>	Mr. Robert Brough.
<i>Sir Ralph Mount-</i>	
<i>Faucon</i>	Miss Phyllis Broughton.
<i>Friar Tuck</i>	Mr. J. J. Dallas.
<i>Hubert de la Plate</i>	Mr. J. D'Auban.
<i>Sir William of the</i>	
<i>Lee</i>	Miss E. Broughton.
<i>Sir John Little</i> ...	Miss Alice Gilbert.
<i>Sir Guy of Garn-</i>	
<i>well</i>	Miss May Chester.
<i>Allan-a-dale</i>	Miss Beale.
<i>Stukely</i>	Miss Clevis.
<i>Sir Tristan</i>	Miss N. Handley.
<i>Maid Marian</i>	Miss Connie Gilchrist.

21st. Marylebone. First Performance.

YOUNG MRS. WINTHROP.

Play, in Four Acts, by BRONSON HOWARD.

<i>Douglas Winthrop</i>	Mr. Duncan Campbell.
<i>Herbert</i>	Mr. George Delaforce.
<i>Buxton Scott</i>	Mr. J. G. Johnson.
<i>Dr. Mellbank</i>	Mr. E. S. Vincent.
<i>Mrs. Ruth Win-</i>	
<i>throp</i>	Mrs. Brunton.
<i>Constance</i>	Miss Oliph Webb.
<i>Edith</i>	Miss Jennie Gwynne.
<i>Jeanette</i>	Miss Bella Harrison.
<i>Mrs. Dick Chet-</i>	
<i>wyn</i>	Miss Laura Sedgewick.

28th. Globe. First Performance.

THE NOVEL READER.

Comedy, in Three Acts, adapted by JOSEPH
MACKAY and SYDNEY GRUNDY.

<i>Sir Biblio Magniac</i>	Mr. Clifford Cooper.
<i>Jack Lestrangle</i> ...	Mons. Marius.
<i>Figtree Court</i>)	
<i>Temple</i>	Mr. Arthur Wood.
<i>Simpson</i>	Mr. C. Steyne.
<i>Roger</i>	Master W. Phillips.
<i>Kathleen</i>	Miss Lydia Cowell.
<i>Lady Baker</i>	Miss Maria Davis.
<i>Madeleine</i>	Miss Alice Corri.
<i>Dolly</i>	Miss Kate Mortimer.
<i>Jennie</i>	Miss Laura Gilbert.
<i>Jane</i>	Miss Sismondi.

October.

2nd. Surrey. First Performance.

FOR EVER.

Sensational Drama, in Seven Acts, by PAUL MERRITT and GEORGE CONQUEST.

<i>Sir Philip Daremount</i>	Mr. A. C. Hatton.
<i>Jasper Daremount</i>	Mr. Algernon Syms.
<i>Julian Daremount</i>	Mr. T. F. Nye.
<i>Abel Rockley</i>	Mr. Cruikshanks.
<i>Ben Hackman</i>	Mr. F. Dobell.
<i>Dick Sparrow</i>	Mr. C. W. Somerset.
<i>Tim Tiffany</i>	Mr. A. Rousby.
<i>Doctor Coldways</i>	Mr. J. Nelson.
<i>Justice Wigney</i>	Mr. Hyde.
<i>Mr. Coleridge</i>	Mr. Taylor.
<i>Pepper Stubbs</i>	Mr. Carlisle.
<i>Bill Filey</i>	Mr. T. Herman.
<i>Joe Mugford</i>	Mr. Seek.
<i>Billy Buttons</i>	Mr. A. de Voy.
<i>Mr. Tarn</i>	Mr. Clark.
<i>Mosher</i>	Mr. Piper.
<i>Spudding</i>	Mr. Fox.
<i>Theophilus Potkins</i>	Mr. Percy Bell.
<i>Zacky Pastrana</i>	Mr. George Conquest.
<i>Ruth Rockley</i>	Miss Bella Titheradge.
<i>Phillis</i>	Miss Alice Raynor.
<i>Mrs. Patcham</i>	Miss Lizzie Claremont.
<i>Polly Patcham</i>	Miss Harriet Claremont.

7th. Toole's. First Performance in London.

MR. GUFFIN'S ELOPEMENT.

Musical Farce, in One Act, by ARTHUR LAW and GEORGE GROSSMITH.

<i>Mr. Benjamin Guffin</i>	Mr. J. L. Toole.
<i>Mr. Collingwood</i>	Mr. E. D. Ward.
<i>Hannibal Trumington Sampson</i>	
<i>Robert Beate</i>	Mr. W. E. Brunton.
<i>Mrs. Trundel</i>	Miss E. Johnstone.
<i>Miss Crump</i>	Miss Emily Thorne.
<i>Susan</i>	Miss Isa Marsden.

7th. Haymarket. Revival.

THE OVERLAND ROUTE.

TOM TAYLOR'S Comedy.

<i>Sir Solomon Fraser</i>	Mr. Alfred Bishop.
<i>Major McTurk</i>	Mr. F. Everill.
<i>Captain Clavering</i>	Mr. Smedley.
<i>Captain Sebright</i>	Mr. Vernon.
<i>Mr. Colepepper</i>	Mr. C. Brookfield.
<i>Mr. Lovibond</i>	Mr. David James.
<i>Tom Dexter</i>	Mr. S. B. Bancroft.
<i>Captain Smart</i>	Mr. Joseph Carne.
<i>Mr. Hardisty</i>	Mr. Gerrard.
<i>Tottle</i>	Mr. S. Dawson.
<i>Moleskin</i>	Mr. Charles Fabert.
<i>Limpet</i>	Mr. Elliot.
<i>Mrs. Sebright</i>	Mrs. S. B. Bancroft.
<i>Mrs. Lovibond</i>	Mrs. John Wood.
<i>Mary Colepepper</i>	Miss Tilbury.
<i>Alice</i>	Miss Maria Daly.
<i>Grimwood</i>	Miss N. Phillips.

9th. Opera Comique. First Performance.

ON CONDITION.

Operetta, in One Act, by ROBERT REECE.
Music by W. MEYER LÜTZ.

<i>Felix</i>	Miss A. Aynsley Cook.
<i>Paul l'Esparre</i>	Miss Katie Logan.
<i>Celestine l'Esparre</i>	Miss Edith Vane.
<i>Amelia</i>	Miss Fanny Howell.
<i>Julia</i>	Miss Clara Douglas.
<i>Millefleurs</i>	Miss A. Mowbray.
<i>Mayor</i>	Miss Rose Arnoldi.
<i>Mousse</i>	Miss Emma d'Auban.
<i>Jacques</i>	Miss Ada West.
<i>Mrs. Jarley</i>	Miss Bessie Foote.
<i>Lucien</i>	Miss Dolly Goddard.
<i>Louis</i>	Miss Ada Hogarth.
<i>Francois</i>	Miss Lizzie Birkett.
<i>Babette</i>	Miss Lizzie Comyns.
<i>Lucie</i>	Miss E. Dumas.

11th. Lyceum. Revival.

MUCH ADO ABOUT NOTHING.

SHAKESPEARE'S Comedy.

<i>Benedick</i>	Mr. Henry Irving
<i>Don Pedro</i>	Mr. W. Terriss.
<i>Don John</i>	Mr. Charles Glenney.
<i>Claudio</i>	Mr. Forbes-Robertson.
<i>Leonato</i>	Mr. J. Fernandez.
<i>Antonio</i>	Mr. H. Howe.
<i>Friar</i>	Mr. T. Mead.
<i>Balthazar</i>	Mr. J. Robertson.
<i>Borachio</i>	Mr. Tyars.
<i>Conrade</i>	Mr. Hudson.
<i>Dogberry</i>	Mr. Johnson.
<i>Verges</i>	Mr. Stanislaus Calhaem.
<i>Seacole</i>	Mr. Archer.
<i>Oatcake</i>	Mr. Harbury.
<i>Sexton</i>	Mr. Carter.
<i>Messenger</i>	Mr. Haviland.
<i>Boy</i>	Miss Kate Brown.
<i>Hero</i>	Miss Millward.
<i>Margaret</i>	Miss Harwood.
<i>Ursula</i>	Miss G. Payne.
<i>Beatrice</i>	Miss Ellen Terry.

14th. Comedy. First Performance.

RIP VAN WINKLE.

Comic Opera, in Three Acts, by HENRI MEILHAC, PHILIPPE GILLE, and H. B. FARNIE; Music by ROBERT PLANQUETTE.

<i>Rip Van Winkle</i>	Mr. Fred. Leslie.
<i>Derrick Van Slous</i>	Mr. W. S. Penley.
<i>Peter Van Dunk</i>	Mr. Louis Kelleher.
<i>Diebrich Knickerbocker</i>	Mr. E. Wilmore.
<i>Capt. Hugh Rowley</i>	Mr. Fred. Darrell.
<i>Nick Vedder</i>	Mr. Lionel Brough.
<i>Gretchen</i>	Miss Violet Cameron.
<i>Sara</i>	Miss Clara Graham.
<i>Jacintha</i>	Miss Constance Lewis.
<i>Katrina</i>	Miss Sadie Martinot.
<i>Little Hardcase</i>	Miss Madge Milton.
<i>Hans</i>	Miss Effie Mason.
<i>Alice</i>	Miss Alice Vicat.
<i>Tom Tit</i>	Miss Rosie Moncrieff.

16th. Alhambra. First Performance

THE MERRY WAR.

Comic Opera, in Three Acts, by F. BELL and RICHARD GENÉE, English Version by ROBERT REECE; Music by JOHANN STRAUSS.

<i>The Marquis di Malespina</i> ...	M. Albert Lefevre.
<i>Umberto Spinola</i> ...	Mr. Henry Walsham.
<i>Franchetti</i> ...	Mr. A. Collini.
<i>Biffi</i> ...	Mr. J. Neville.
<i>Spinzi</i> ...	Mr. E. Thompson.
<i>Riccardo</i> ...	Mr. C. Power.
<i>Gini</i> ...	Mr. Fraser.
<i>Colonel van Schie-len</i> ...	Mr. A. E. Sinclair.
<i>An Orderly</i> ...	Mr. Risson.
<i>Sentinel</i> ...	Mr. Cattell.
<i>Balthazar</i> ...	Mr. Allen Thomas.
<i>Artesimia</i> ...	Madame Amadi.
<i>Violetta</i> ...	Miss Constance Loseby.
<i>Elsie</i> ...	Mdlle. Lory Stubel.
<i>Theresa</i> ...	Miss Jessie Mayland.

31st. Toole's. First Performance.

GIRLS AND BOYS.

Comedy, in Three Acts, by A. W. PINERO.

<i>Solomon Protheroe</i> ...	Mr. J. L. Toole.
<i>Josiah Papworth</i> ...	Mr. John Billington.
<i>Murch</i> ...	Mr. G. Shelton.
<i>Mark Ivory</i> ...	Mr. E. D. Ward.
<i>Joe Barfield</i> ...	Mr. E. W. Garden.
<i>Billy Sunnocks</i> ...	Master Solomons.
<i>Susie Tidby</i> ...	Miss Nelly Lyons.
<i>Honor</i> ...	Miss Eliza Johnstone.
<i>Jenny Kibble</i> ...	Miss Ely Kempster.
<i>Gillian West</i> ...	Miss Myra Holme.

November.

1st. Gaiety. First Performance.

MORE THAN EVER.

Burlesque, in One Act, by ARTHUR MATHISON.

<i>Sir Crimson Fluid</i> ...	Mr. H. Monkhouse.
<i>Arsenico della Morte</i> ...	Mr. E. J. Henley.
<i>Kangy</i> ...	Mr. F. Wyatt.
<i>Shambles</i> ...	Mr. T. Squire.
<i>The Avenger</i> ...	Mr. Cuttwell.
<i>The Lady Aqua Toffina</i> ...	Miss Bella Howard.

11th. Globe. First Performance.

THE PROMISE OF MAY.

Rustic Drama, in Three Acts, by ALFRED TENNYSON.

<i>Farmer Dobson</i> ...	Mr. Charles Kelly.
<i>Edgar</i> ...	Mr. Hermann Vezin.
<i>Farmer Steer</i> ...	Mr. H. Cameron.
<i>Mr. Wilson</i> ...	Mr. E. T. March.
<i>James</i> ...	Mr. H. Halley.
<i>Dan Smith</i> ...	Mr. C. Medwin.

<i>Higgins</i> ...	Mr. A. Phillips.
<i>Jackson</i> ...	Mr. G. Stevens.
<i>Allen</i> ...	Mr. H. E. Russell.
<i>Dora Steer</i> ...	Mrs. Bernard-Beere.
<i>Eva</i> ...	Miss Emmeline Ormsby.
<i>Sally</i> ...	Miss Alexes Leighton.
<i>Milly</i> ...	Miss Maggie Hunt.

14th. Court. First Performance.

PICKING UP THE PIECES.

Comedietta in One Act, by JULIAN STURGIS.

<i>Lord Dawlish</i> ...	Mr. Arthur Cecil.
<i>Mrs. Melton</i> ...	Miss Carlotta Adison.

16th. Princess's. First Performance.

THE SILVER KING.

Drama, in Five Acts, by HENRY A. JONES and HENRY HERMAN.

<i>Wilfrid Denver</i> ...	Mr. Wilson Barrett.
<i>Nellie Denver</i> ...	Miss Eastlake.
<i>Cissy</i> ...	Miss M. Clitherow.
<i>Ned</i> ...	Miss C. Burton.
<i>Daniel Jaikes</i> ...	Mr. George Barrett.
<i>Frank Selwyn</i> ...	Mr. Neville Doone.
<i>Geoffrey Ware</i> ...	Mr. Brian Darley.
<i>Samuel Baxter</i> ...	Mr. W. Speakman.
<i>Captain Herbert Skinner</i> ...	Mr. E. S. Willard.
<i>Henry Corkett</i> ...	Mr. Charles Coote.
<i>Elijah Coombe</i> ...	Mr. Clifford Cooper.
<i>Cripps</i> ...	Mr. Frank Huntley.
<i>Mr. Parkyn</i> ...	Mr. J. Beauchamp.
<i>Binks</i> ...	Mr. H. Deane.
<i>Brownson</i> ...	Mr. Charlford.
<i>Bilcher</i> ...	Mr. Warin.
<i>Teddy</i> ...	Mr. C. Gurth.
<i>Tubbs</i> ...	Mr. H. De Solla.
<i>Gaffer Pottle</i> ...	Mr. J. B. Johnstone.
<i>Campan</i> ...	Mr. H. Evans.
<i>Leaker</i> ...	Mr. W. A. Elliott.
<i>Servants</i> ...	Messrs. C. Crofton and Coles.
<i>Detectives</i> ...	Messrs. Polhill and Bland.
<i>Porter</i> ...	Mr. Carson.
<i>Newsboy</i> ...	Mr. Besley.
<i>Olive Skinner</i> ...	Miss Dora Vivian.
<i>Tabittha Durden</i> ...	Mrs. Huntley.
<i>Susy</i> ...	Miss Woodworth.
<i>Mrs. Gammage</i> ...	Mrs. Beckett.
<i>Lady Passenger</i> ...	Miss Nellie Palmer.
<i>Schoolgirls</i> ...	Misses J. and F. Beckett.

18th. Adelphi. First Performance.

LOVE AND MONEY.

Drama, in Five Acts, by CHARLES READE and HENRY PETTITT.

<i>Colonel Clifford</i> ...	Mr. John Ryder.
<i>Robert Bartley</i> ...	Mr. J. A. Arnold.
<i>Walter Clifford</i> ...	Mr. W. R. Sutherland.
<i>Leonard Monkton</i> ...	Mr. A. C. Lilly.
<i>Percy Fitzroy</i> ...	Mr. J. W. Pigott.
<i>Ben Burnley</i> ...	Mr. Harry Proctor.
<i>Fem Seaton</i> ...	Mr. H. Cooper.

<i>Tom Sydney</i> ...	Mr. W. Avondale.
<i>John Towers</i> ...	Mr. Anderson.
<i>William Hope</i> ...	Mr. J. H. Clynds.
<i>Julia Clifford</i> ...	Miss Sophie Eyre.
<i>Lucy Monkton</i> ...	Miss B. Farquhar.
<i>Rosa Brown</i> ...	Miss Ashley.
<i>Nurse Parker</i> ...	Miss Heffer.
<i>Mary Bartley</i> ...	Miss Amy Roselle.

18th. Strand. First Performance.

FROLIQUE.

Burlesque, in One Act, by HENRY J. BYRON
and H. B. FARNIE.

<i>Duc de Chartres</i> ...	Mr. F. Mervin.
<i>Professor Pompon</i>	Mr. T. P. Haynes.
<i>Comte de Clut</i> }	Mons. E. Desmont.
<i>Tourelles</i> ... }	
<i>Capitaine Frousac</i>	Mons. F. Gaillard.
<i>Pierre Coquillard</i>	Mr. John S. Clarke.
<i>The Duchess</i> ...	Mdlle. Sylvia.
<i>Mirabelle</i> ...	Miss Vere Carew.

25th. Savoy. First Performance.

IOLANTHE; or, the Peer and the Peri.

Comic Opera, in Two Acts, by W. S. GILBERT
and ARTHUR SULLIVAN.

<i>The Lord Chancellor</i> ...	Mr. George Grossmith.
<i>The Earl of Mountararat</i> ...	
<i>The Earl of Tololler</i>	Mr. Rutland Barrington.
<i>Private Willis</i> ...	Mr. Durward Lely.
<i>Strephon</i> ...	Mr. Charles Manners.
<i>Queen of the Fairies</i>	Mr. Richard Temple.
<i>Iolanthe</i> ...	Miss Alice Barnett.
<i>Celia</i> ...	Miss Jessie Bond.
<i>Leila</i> ...	Miss Fortescue.
<i>Fleta</i> ...	Miss Julia Gwynne.
<i>Phyllis</i> ...	Miss Sybil Grey.
	Miss Leonora Braham.

December.

9th. Vaudeville. Revival.

THE RIVALS.

SHERIDAN'S Comedy.

<i>Sir Anthony Absolute</i> ...	Mr. William Farren.
<i>Captain Absolute</i> ...	
<i>Faulkland</i> ...	Mr. Henry Neville.
<i>Bob Acres</i> ...	Mr. Frank Archer.
<i>Sir Lucius O Triger</i> ...	Mr. Thomas Thorne.
<i>ger</i> ...	
<i>Fag</i> ...	Mr. John Maclean.
<i>David</i> ...	Mr. J. R. Crauford.
<i>Coachman</i> ...	Mr. A. Wood.
<i>Lydia Languish</i> ...	Mr. Howe.
<i>Julia</i> ...	Miss Winifred Emery.
<i>Lucy</i> ...	Miss Alma Murray.
<i>Maid</i> ...	Miss Kate Phillips.
<i>Mrs. Malaprop</i> ...	Miss Hardinge.
	Mrs. Stirling.

9th. St. James's. First Performance.

IMPULSE.

New Play, in Five Acts, by B. C. STEPHENSON.

<i>Mrs. Beresford</i> ...	Mrs. W. H. Kendal.
<i>Mrs. Macdonald</i> ...	Miss Linda Dietz.
<i>Miss Kilmore</i> ...	Mrs. Gaston Murray.
<i>Mrs. Birkett</i> ...	Miss Cowie.
<i>Sir Henry Aucland</i>	Mr. A. Beaumont.
<i>Colonel Macdonald</i>	Mr. T. N. Wenman.
<i>Captain Crichton</i>	Mr. W. H. Kendal.
<i>Victor de Riel</i> ...	Mr. Arthur Dacre.
<i>Graham</i> ...	Mr. Brandon.
<i>Parker</i> ...	Mr. Drummond.
<i>Waiter</i> ...	Mr. de Verney.

9th. Novelty. First Performance.

MELITA; or, the Parsee's Daughter.

Comic Opera, in Three Acts, by JUBA KENNERLEY; Music by HENRY PONTET.

<i>Melita</i> ...	Miss Clare Leslie.
<i>Yerbanoo</i> ...	Miss Grace Balmaine.
<i>Goolbanoo</i> ...	Miss Edith Burgoyne.
<i>Aimi</i> ...	Miss Evelyn May.
<i>Captain Melville</i>	Mr. Henry Hallam.
<i>Lieutenant Buzzer</i>	Mr. Frederick Thorne.
<i>Lieutenant Fitzjames</i> ...	Mr. Robert Hayley.
<i>Lieutenant Seaton</i>	
<i>Patrick Malony</i> ...	Mr. Walter S. Craven.
<i>Famsetjee</i> ...	Mr. Edmund D. Lyons.
<i>Cursetjee</i> ...	Mr. Edmund Rosenthal.
<i>Sarobjee</i> ...	Mr. Fred Clifton.
<i>Merwanjee</i> ...	Mr. W. Barron.
<i>Telo</i> ...	Mr. F. H. Ellis.
<i>Leda</i> ...	Miss Ivy Warner.
<i>Canu</i> ...	Miss Lilian Chaplin.
<i>Nana</i> ...	Miss Emsworth.
<i>Police Sergeant</i> ...	Miss Fenton.
<i>Hindoo</i> ...	Mr. Hayden.
	Mr. Maple.

13th. Opera Comique. First Performance.

AN ADAMLESS EDEN.

New and Original Comic Opera, in One Act,
by H. SAVILE CLARKE; Music by WALTER SLAUGHTER.

<i>The Duchess of Brecks</i> ...	Miss Emily Cross.
<i>Lady Mantrap</i> ...	
<i>Lady Dorothy Demurrer</i> ...	Miss Cicely Richards.
<i>Mrs. Sophie Syntax</i>	Miss Fanny Howell.
<i>Peter Blobs, Esq.</i>	Miss Amalia.
<i>Algy</i> ...	Miss Jonghmans.
<i>Reggie</i> ...	Miss Linda Verner.
<i>Sarah Stamp</i> ...	Miss Reba.
<i>Lady Ruby Wallop</i>	Miss Emma d'Auban.
<i>Skimmery Hall, M.A.</i> ...	Miss Addie Grey.
<i>Perjury Jones</i> ...	Miss Hamilton.
<i>Fred Blazer</i> ...	Miss Ada West.
<i>Lady Minever</i> ...	Miss Lizzie Birkett.
	Miss Dolly Goddard.

<i>Lady Ermine</i> ...	Miss Hendley.
<i>Lady Sable</i> ...	Miss Harris.
<i>Lady Gules</i> ...	Miss Rose Arnoldi.
<i>Child of the School</i> }	Tiney Viner.
<i>Board...</i> ...	

16th. Court. First Performance.

COMRADES.

New and Original Comedy, in Three Acts,
by BRANDON THOMAS and B. C. STE-
PHENSON.

<i>General Sir George</i> }	Mr. John Clayton.
<i>Dexter, K.C.B.</i> }	
<i>Arthur Dexter</i> ...	Mr. D. G. Boucicault.
<i>Captain Darleigh,</i> }	Mr. Charles Coghlan.
<i>V.C.</i> ...	
<i>Dr. Gumbledon</i> ...	Mr. H. Kemble.
<i>The Hon. Penley</i> }	Mr. Arthur Cecil.
<i>Chivers</i> ...	
<i>Tom Stirrup</i> ...	Mr. W. Mackintosh.
<i>Mr. Blackett</i> ...	Mr. E. Burnley.
<i>James</i> ...	Mr. Gilbert Trent.
<i>Timothy Hopper...</i>	Master Phillips.

<i>Lady Constance</i> }	Miss Marion Terry.
<i>Birklands...</i> }	
<i>Lady Dexter</i> ...	Miss Carlotta Addison.
<i>Miss Grant</i> ...	Miss Robertha Erskine.
<i>Perkins...</i> ...	Miss Merrill.

23rd. Globe. First Performance.

JANE EYRE.

Drama, in Four Acts, by W. G. WILLS.

<i>Jane Eyre</i> ...	Mrs. Bernard-Beere.
<i>Lady Ingram</i> ...	Miss Carlotta Leclercq.
<i>Blanche Ingram...</i>	Miss Kate Bishop.
<i>Mary Ingram</i> ...	Miss Maggie Hunt.
<i>Miss Beechy</i> ...	Miss Nellie Jordan.
<i>Mrs. Fairfax</i> ...	Miss Alexes Leighton.
<i>Grace Poole</i> ...	Miss Masson.
<i>Bertha</i> ...	Miss d'Almaine.
<i>Adèle</i> ...	Mdlle. Clemence Colle.
<i>Mr. Rochester</i> ...	Mr. Charles Kelly.
<i>Lord Desmond</i> ...	Mr. A. M. Denison.
<i>Rev. Mr. Prior</i> ...	Mr. H. E. Russell.
<i>Nat Lee...</i> ...	Mr. H. H. Cameron.
<i>James</i> ...	Mr. C. Stevens.

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